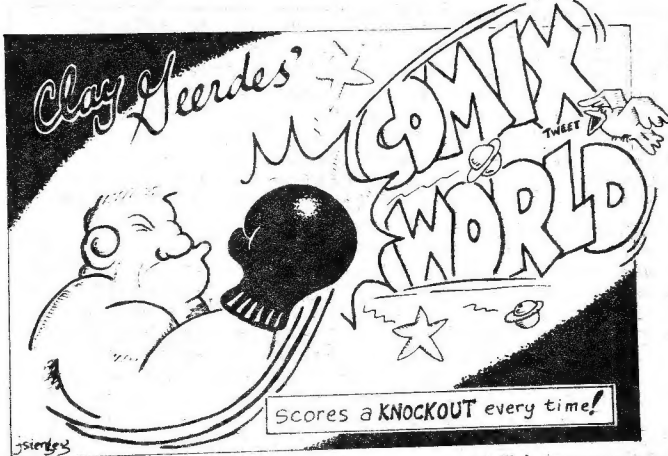




COMIX WORLD 40. Copyright Clay Geerdes, 915 Indian Rock Rd., Berkeley, Ca 94707. World Rights Reserved. Lots of support coming in for the big Berkeley underground bash this Spring (April 30-May 2 in Pauley Ballroom at the University of Calif.) Fred Burkhart ran us a full-page ad in "The Portable Fanzine," his tab which was given out at Creation Con in New York week of January 5. That's a nice paper. 25¢ and a couple of stamps ought to get you one. In case you're not aware of Fred's work, he has assembled the most incredible collection of fan publications ever seen together. His trip is called The Traveling Information Center and he will be on hand at the Berkeley Con. You'll get to see thousands of regional mags and zines. The tabloids contains an exhaustive list and lots of concise reviews. It's a document no collector can afford to pass up. Doug "Fresno Funnies" Hansen is going to set up a jam board at the con for all you artists to trip on. In his letter Doug put in a word for all the new emerging artists. Well, those are the folks who benefit most from a convention. The contacts you'll make are worth the time and effort necessary to get to the con and check things out. Lyn Chevli is behind an Underground Fashion Show. Me, too. We'll do it Friday night before a dance. Body make-up. Elaborate costumes. I'm for everyone decking out at this con. Underground folks have always been into stark visual imagery. This is going to be our big party. We're going to entertain and we like to be entertained, too. Some folks who have expressed their support are: Bud Plant, Bill Spicer, Jim Siergey, Denis Kitchen (who will attend for Krupp Comic Works), John Barrett (of Comics and Comix, the company that publishes Jack Katz' The First Kingdom), Terry Stroud (American Comic Book Company), V. Tucker Petertil, Jim "Sex and Affection" Himes, Mendel Marks, who will show "Little Ms. Muffet", Barry Brilliant, who will show his animated "Little Genitalia", Olaf Stoop of Amsterdam's Real Free Press, Tim Boxell, Bob Vojtko, Howard Cruse, & Phil Yeh.

**cobblestone**  
the art newspaper  
only \$5.00 for one full year.

Send all checks to  
**FragmentsWest**  
P.O. Box 1128  
LOS ALAMITOS, CA 90720

## Bunny That Bugs Dali

New York

Bugs Bunny, the cartoon character, is "one thousand times more frightening than 'The Exorcist,'" according to surrealist painter Salvador Dali.

Dali was given an enormous Bugs Bunny toy when he and his wife sailed for Cannes yesterday aboard the liner France. "This is the most ugly and frightening animal in the world," the painter said. "I will paint it with mayonnaise and make it an object of art."

MEMO To: CLAY GEERDES  
FROM: WILL EISNER  
SUBJECT: GOOD LUCK  
Date: 12/1/78



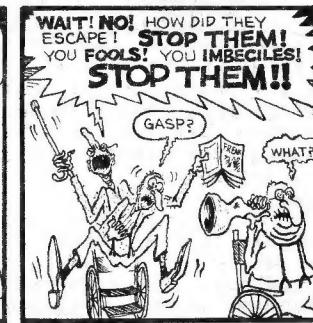
## The Greening of AMERICA

© 1978 by Roger Brand



You saw the cover of TALES OF SEX AND DEATH 2 in the Con book we did for the first Berkeley Con in 1973. Well, a lot happened to Roger Brand in the two years it has taken him to get the book out, but The Print Mint had it on

sale just after Christmas, 1975. On the inside front and back cover is "The Greening of America," a cynical view of the rescue fantasy. "If Brains Were Muscles," the lead story is Brand at his sharpest. Lots of eyeball kicks, double-meanings, and good satire. Hard-core sex, too, friends, so don't forget that age statement when you order a copy from Print Mint, 830 Folger, Berkeley, Ca 94710. 90c pp. Other stories include Charles and Sharon Dalias' "Nite-Lifer," "In Days of Ol Angzine" by Jud Green and Kim Deitch, Rory "Bogeyman" Hayes' "Nocturnal Rendezvous," Dave Geiser's "Pills in M' Pussy," and a final story about Roger's character The Floating Head, "The Head, the Brain, and the Body." I found it a fine comic, cover to cover, and I hope it will influence Print Mint to reprint Sex and Death 1, a book much in demand. Brand, who Inked for Wally Wood for awhile, got into ug comix via The East Village Other in New York. His character was called Strawbrick. In California, he developed two of his own titles, Real Pulp and Tales of Sex and Death. His Western Parody, "Lala Paloozie" appeared in Young Lust 3. I first met Roger Brand in the lobby of Arlene Elster's Sutter Cinema in San Francisco. At the time, he was making some spare bread by drawing the "Sutter Follies," short strip ads for the sex films Sutter was screening (These ran in BARB in late 1969-early 1970, collectors & I don't have 'em). My article about that experience ran in Knight (Feb. 1971, I think.) C. G.



FROM THE RIPOFF PRESS  
OF COURSE!!  
AND, IT'S THE FUNNIEST  
FREAK BROTHERS  
YET!!

featuring  
★ THE FREAKS IN THE EPIC  
24 PAGE "MEXICAN  
ODYSSEY"  
★ FAT FREDDY'S CAT IN THE 6 PAGE  
FEATURE "CHARIOT  
OF THE GLOBS"  
plus!  
A BIG, FAT STASH OF  
THE BEST OF THE  
BROTHERS WEEKLY  
DOINGS and  
FAT FREDDY'S CAT!

# THE FIRST KINGDOM

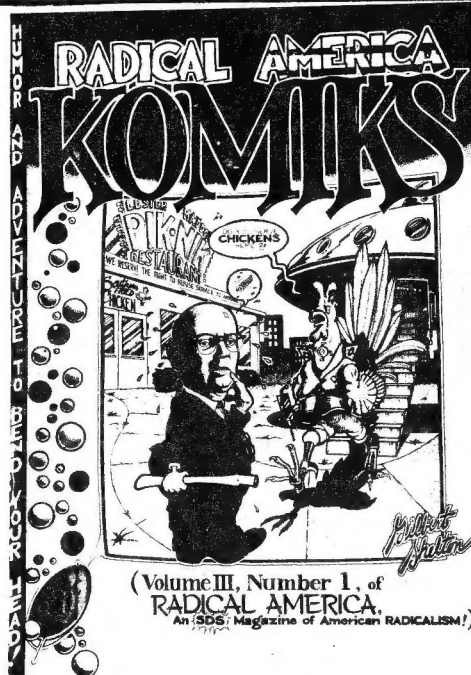
I, SELOWAN,  
SHALL ATTEND  
THE  
BERKELEY  
CON  
WON'T  
YOU  
COME,  
TOO?

© Jack Katz  
1976



Graphic novelist Jack Katz will be on hand at the Berkeley Con to talk about his work and it's meaning for the future of comics. If you've been following Conan, Doc Strange, Kazar, & Son of Satan, you know that the first two issues of Jack's First Kingdom have become sourcebooks for Marvel's writers and artists. Latest swipes appear in Doc Strange 13. Meanwhile, Jack Kirby's new project, The Return of the Gods, sounds pretty familiar if you're into First Kingdom. Katz is the subject of a feature article in the April ish of PLAYBOY. The cover of First Kingdom 4 will be previewed in COMIX WORLD 41. \*\* BULL is a funky mag done eight times a year in Florida. Accepts freelance stuff. Check 'em out. Editor is Paul E. Laeska, P. O. Box 14230, St. Petersburg, Fla 33733. \* Full page article by Richard Ramella on Jack Katz in Berkeley Gazette, Jan 1, 1976, P. 17. \* Political cartoon originals on display at UC Art Museum Jan. 13, Berkeley. \* QUEBECOMIX is a newsletter re Canadian comix. Michel Ouellette, 10955, Pasteur, Montreal, Canada. In French. \*\* Indiscreet Situations, Ltd., P. O. Box 872, Bloomington, IL 61701. A tab. Comix & prose & photos. Exposure, but no money yet. \*\* General Gorgeous, the second play in Michael McClure's Purple Hero Cycle, is going at the Geary in S. F. Watching it is like being condemned to read a giant-sized Marvel. Gorgeous vs the Blue Mutant. Two hours of glossy boredom. \*\* TOUSSE BOURIN 2 is worth 2 bucks. A slick sex comic. Bud Plant carries it.

**MORE STUFF:** An S. Clay Wilson cover on BARB #540. \* From R. W. Main: "Import trade seems to be reviving again in Toronto. Many of the new releases, even Forbidden Knowledge, on public sale. ZAP 8 is a delight, certainly restores any confidence that may have been lost as to the integrity of the industry after Krupp's conservative approach to the supposed repression that was to have followed that obscenity ruling." Ltr dtd 12/13/75. \* Cobblestone welcomes young cartoonists who want to display their talents. No pay, but 30,000 circ. \* L. A. Free Press sent a note saying "The Free Press will no longer be covering the cultural community (no arts; very limited theatre, film, books)." \* Bob Vojtko's newsletter is called Playstocker. A sample from him for 50¢, 2541 Jackson St., Lorain, Ohio 44052. \* Last Gasp has scored a lot of FOLK FUNNIES 2, a rare one. 95¢pp. Age statement. L-G, 2180 Bryant, San Francisco, Ca 94103. 1-6-76



UNDERGROUND FLASHBACK

If you remember the meaning of this incident depicted on the cover of Gilbert Shelton's Radical America Komiks, you get an A in early sixties history. Inside was the story of "Smiling Sergeant Death and his Merciless Mayhem Patrol" by Shelton. Also Wonder Warthog, God Nose by Jaxon, an S. Clay Wilson centerfold, "The Meth Freaks Fight the Feds to the Finish," and work by Rory Hayes, Skip Williamson, Foolbert Sturgeon, Jay Lynch, Rick Griffin and Moscoso. If you've got a copy of this rarebie, bring it to the Berkeley Con. There are dozens of collectors dying to get one. Since lots of you newer readers have never seen books like RAK, I'll be running covers & some rap on them in the next few issues of CW. C.G.

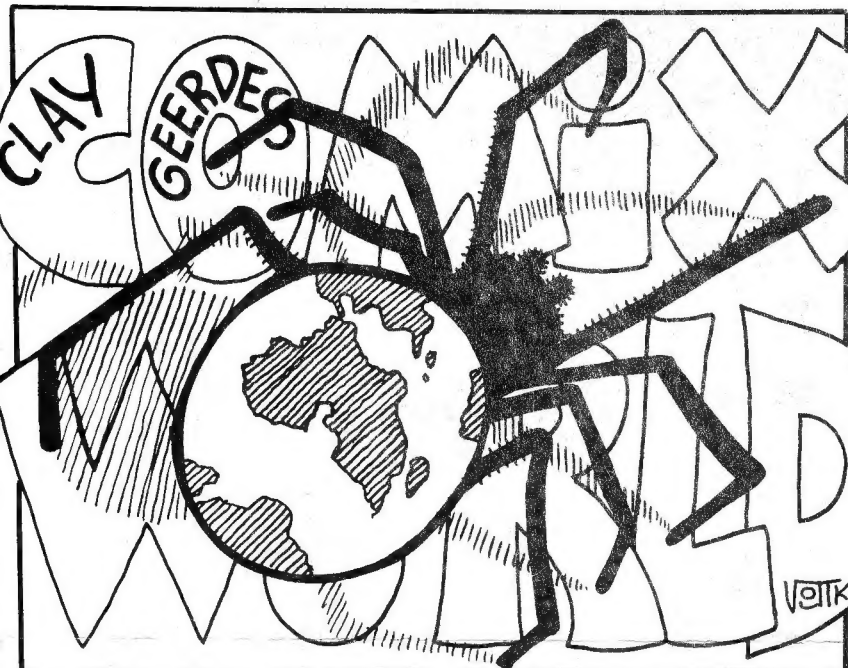
Krupp will publish Leonard Rifas' An Army of Principles, a comic inspired by the revolutionary war. \* Real Free Press has a nice Crazy Kat button, designed by Joost Swarte. \$1.10 pp from Oude Nieuwstraat 10, Amsterdam, NETHERLANDS. \* GLOOMY TUNES AND MORBID MELODIES you get from Doug Bryson, 4713 Harcourt Dr., El Paso, Tx 79924. 65¢ pp. B/W, Magazine format; apprentice work, but a good first effort. \* December National Lampoon had work by Osborne, Spain, Wilson, Green, and Deitch. "Dementia Americana" was produced by Keith Green. \* My article, "Our Annie," in January Good Old Days, was written in July of 1974. \* R. G. Davis has published The San Francisco Mime Troupe: The First Ten Years with Ramparts Press. It's a valuable memoir. Lots of photographs. I began photographing and writing about the Mime Troupe during the mid-sixties. \*\* You guys who are into doodling logos for Comix World: Do some seasonal ones. Thanksgiving, Easter, 4th of July, Valentine's day. If you want to help the Berkeley Con, use the info off the newsletter and do a flyer for local distribution in your town. If you print a mag or letter, clip the endorsements from CW and run them on your own zine. If you advertise somewhere, tell your readership they can see you at the Berkeley Con. \* My 1975 Comix Report should be in Seattle Simpleton 3. \* Ideas for the Con? NOW is the time to contact me. C.G. 1-7-76

## NANNY GOAT PRODUCTIONS



will attend the  
BERKELEY CON!





Coming up in February: COCAINE COMIX 1.\* Both Jaxon and Greg Irons have work in the next SLOW DEATH. San Francisco buses are driving around with a nice Irons ad for K&N on them (collectors, take note!).\* A new publication by the HIGH TIMES folks, NATIONAL WEED, will feature four-color reprints of some ug comix. In print now is a Shelton Freak Brothers page. WEED is done by ex-VILLAGE VOICE staffers.



Like the forthcoming, HIGH SOCIETY, it's a market for dope jokes. HUSTLER, 36 West Gay St., Columbus, Ohio, is in the market for raunchy sex panel cartoons. REALLY GROSS STUFF, the kind that would make the baddest biker on your block upchuck. I'd print one of HUSTLER'S rejection slips, but I know a lot of you folks read this comix sheet over your dinner, so I'll spare you the grotty details.\* Richard Corben will do the cover for SLOW DEATH 8.\* FREAKS 4 may be the fastest selling underground in history. 50,000 since December.\* Joel Milke tells me Rick Griffin will be a guest at this Summer's San Diego Con.\*



COMIX WORLD 41. Copyright Clay Geerdes, 915 Indian Rock Rd., Berkeley, Ca 94707. World Rights Reserved. \$3.50 for 12. \$7.00 for all back issues (\$6 to regular subscribers who are curious to know what went on before they joined up.). And Fred Burkhart calls himself 20th Century Anonymous, P. O. Bx 10066, Cincinnati, Ohio 45210. 25¢ gets you "The Portable Fanzine."\* Comix back in Berkeley **BARB** with issue 543. Four strips (red and yellow colors). Bill Griffith, Pat Daley, Ted Richards, and Kim Deitch are the artists.\* **CERBERUS**, a nice B/W mag, is \$1.25pp from Eric Vincent, Box 3849, USL, Lafayette, La 70501. All comic art. Good satire on THE FANTASTIC FOUR. Vincent has a unique style. This is one I recommend to serious collectors of alternative comics.\* Dan O'Neill fans will want the last five or six issues of **CITY MAGAZINE**, 531 Pacific, San Francisco, Ca 94133. 9 issues go for \$4.95. It's LIFE magazine format up to now. Nice photography and articles of national interest. O'Neill reviewed the **SNOOPY** musical in comic format in one issue.\* **NEW DAWN**, a New York mag will reprint Trina's **PANTHEA** in full color. She is doing the separations now. Told me the new book of sex fantasies is nearly finished. Krupp will publish it. I'd give you the title, but have decided not to mention titles that have never been published. There are folks out there who rip off such titles. You'll see that hot sex number at the Berkeley Con, April 30-May 2, 1976. Dealer's Room for the big party will be designed by Gregory Duncan, the man who did the Wax Museum in San Francisco. Both ugs and straight comics will be available in the room during the con. Karl Cohen, filmmaker and teacher, will coordinate the film program. Don Niveling will be the art curator. IF YOU WRITE FOR INFO ABOUT THE CON, SEND A SELF-ADDRESSED, STAMPED ENVELOPE OR A STAMP.\* St. Martin's Press in New York will publish an anthology of ZAP COMIX this year.\* A limited number of copies of Guy Colwell's **BACKWATER BABIES** is available from Last Gasp Comix, 2180 Bryant St., San Francisco, 94103. \$3 pp. Some of you collectors may want to take Guy Colwell up on a signed copy for \$10. Check to him, 3372 25th St, San Francisco, Ca. The BABIES are Guy's collected paintings.



Larry Todd is working on **DR. ATOMIC 4**, his "pipe 'n' dope" book.\* Dan O'Neill rumored to be in New York discussing plans for an Off-Broadway version of his **ODDS BOIKINS**. \* \$2 American gets you the latest **TANTE LENY PRESENTEERT** from Evert Geradts, 269 Hulshorststr, Den Haag, Holland. 18, 19, and 20 were Great books!!

#### COMIX FLASHBACK 2

Yes, Virginia, A **Yellow Dog 15** did exist. The first 12 were tabloids. 13-14 was a combo comic issue with Crumb cover. 15 had this Irons Uncle Sam. Inside was Harvey Kurtzman's "Decadence Degenerated," Welz "Fillmore Grinchbottom," Irons' "Discover America" Dan Clynne's "The Elderly Couple," & stuff by Jay Lynch & Justin Green & Robert Dougherty. 1969. Editor was Don Schenker, one of the founders of the Berkeley Print Mint. **YD 15** is not in print & copies are rare. **YD** ended with the 25th ish.



**YELLOW DOG**

50 CENTS



-Clay Geerdes 1/76

## UNIQUE GRAPHIC ACTION

COMIX FROM JOHN AULENTA

PARADISE-AN INTERPLANETARY FANTASY \$1.00 (postpaid)

HEART 75¢ (postpaid)

JOHN AULENTA, P.O. BOX 2432  
SEAL BEACH, CALIF. 90740

THESE BOOKS  
CARRY MY PERSONAL  
GUARANTEE!

REALLY!



# THE FIRST KINGDOM

100



BOOK

FOUR

THE BIRTH  
OF  
TUNDRAN

Jack Katz  
© 1976



# Crumb!

A lot of people in the '60s said they were going to work outside the existing framework of cultural commerce to create an alternative mass culture. Underground cartoonists took that pledge seriously enough to build a distribution network for their work. They abandoned commercial graphics and, in many cases, gallery art for uncertain revenue and even the threat of arrest—because the work they were drawing was pretty raunchy stuff.

Despite that, underground comix reached almost as many people as rock records did, without the record industry Leviathan and without spewing profits into the pockets of working artists. Underground cartoonists—the best of them still publish in San Francisco 10 years after the movement began—combined the ideal of collective action with a surrealist's sense of the therapeutic value of dreams, and still produced work which would look right on a traditional American funny page.

Robert Crumb is the best-known of these cartoonists because his work is so protean and so accessible. His first commercial strip, "Fritz the Cat," is now someone else's movie. His "Keep on truckin'" drawings inspired a myriad of posters, stickers, and buttons—all without his consent. TV commercials have been based on his use of the bulbous slouch, and an entire approach to fashion may be said to have originated in his pen.

"Be animalistic—and always play fair," was his advice. I know of more than one zaitig lady who found self-acceptance in his plump and fructose women, just as I know of more than one lachrymose doper who felt the '60s pass more mercifully because of Crumb's arch-assurance. He seemed to understand that drugs were more than heaven and hell. They also meant dirty dishes in the morning, and swastikas falling from the sky, and blurt-balloons which read: "The Void."

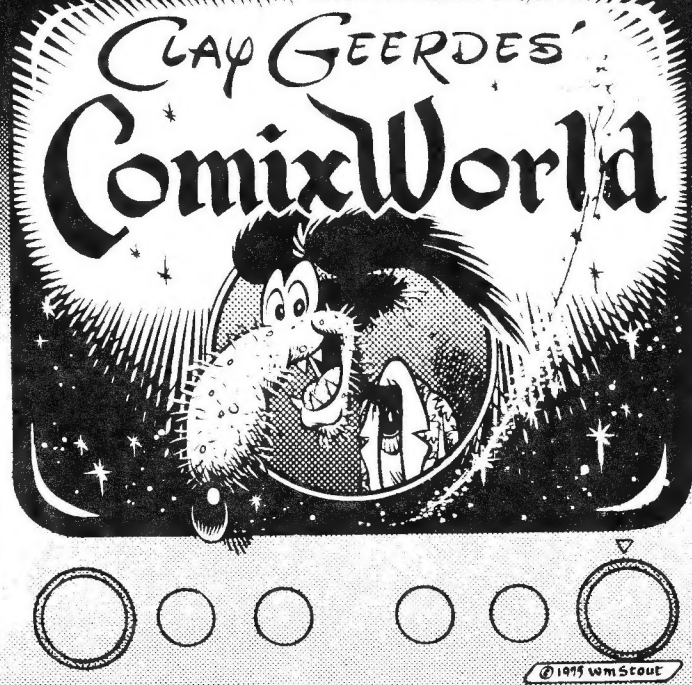
Mr. Natural is what most people think of when they think of R. Crumb, and that's because Crumb has been drawing Mr. Natural in his comic books for years. Beginning this week, he will be drawing Mr. Natural as a regular feature in *The Voice*, and rather than explain how this man of wisdom differs from Harry Truman or the Perfect Boy, we are offering the first two chapters of his new adventures on p. 11.

—Richard Goldstein

## STARTS FRESH THIS WEEK IN THE VOICE: Mr. Natural BY R. CRUMB (P. 11)

You can't keep a good guru down. As you see around you, Mr. Natural's back and he is to be a regular in the *Village Voice*, 80 University Place, New York, 10003. If you can't get one in your town, drop me a line.\* *L'Echo Des Savannes* 16 just out. A couple of bucks from 17 Rue D'Odessa, Paris 14<sup>e</sup>, and worth more. 16 has a Wally Wood cover, one of the panels from his "My Word" in *BIG APPLE COMIX*.\* Into doing wargame art? Contact Jack Greene Jr., Avalon Hill, 4517 Harford Rd, Baltimore, Md 21214. \$100 covers for the Avalon Hill *GENERAL*. All original art returned. Good anatomy & draftsmanship.\* Trudeau

will be subject of an article in second issue of Paul Jacobs new mag, *MOTHER JONES*. His *Call Me When You Find America* will be released by Bantam this month. \$1.25.\* *TALES OF SEX AND DEATH 1* is back in print. So are *CHEECH WIZARD 1*, *MOTOR CITY 1 & 2*, & *BIG-ASS 1 & 2*. 2-10-76



COMIX WORLD 42. Copyright Clay Geerdes, P. O. Box 507, Cotati, Ca 94928. World rights reserved. \$3.50 for 12. \$6.50 for 24. 41 back issues for \$7 (\$5 for regular subscribers who want to find out what they missed). Comix World is producing *Underground '76, The Berkeley Con*, this year's big all-underground party. It's on April 30-May 2 in Pauley Ballroom at the University of California in Berkeley. \$6.50 for all three days. \$2.50 for a single. Tables are \$35 (and include two admissions). Order from ASUC/SUPERB, 304 Eshleman Hall, U of Calif., Berkeley, Ca 94704.\* Doug Hansen is putting together an all-animal comic & says it should be ready for the Con. He's got guys like Jim Himes, Dave Geary, Tucker Petertil, Joel Milke and others working with him. All these people met through *Comix World* and that makes me feel good. The younger artists are going to play a major role in the Berkeley Con this year. The East Coast Industry is in its last stages of decay and collapse and things are just beginning here in the West.\* Jim Pinkoski sent me the cover to *SPACED 3*. On back of the xerox, he says the book will be a tab with a first run of 1-2,000. 20 pages completed. Jim manages the San Jose Comic Art Shop.\* Trina tells me the art is all in

to Krupp for the women's sex fantasy comic.\* Guy Colwell's art on exhibit at Nannygoat Gallery, 3205 Folsom St, S. F. Thurs-Sun 1-7 P.M. Show runs from February 20-March 15 '76. An interview with Colwell will run in CW 43.\* "Gary Arlington supports the Big party!" Gary doing well in his store at 3339 23rd St. San Francisco.

2-10-76

**cobblestone**  
the art newspaper  
only \$5.00 for one full year.

Send all checks to  
**FragmentsWest**  
P.O. Box 1128  
Los Alamitos, CA 90720



# FLYING PYRAMID ENTERPRISES



P.O. BOX 2027 FRESNO, CA. 93718

**BARNEY STEEL RIPPED OFF:** Barney's '68 Ford was stolen. Missing art includes 4 oil-acrylic paintings 18x24", 16 page story, "Barbarian Woman," 25 "heroic-Macho-Macha" ink & pencil illustrations, plus some short stories & other materials. If you see or find any of these, please call Barney collect at 714-960-2752. The pick-up was stolen in January in San Jose.\* The April, 1976, issue of BRUT, a mag designed to outgross HUSTLER, has a complete spread on the work of Steel. A spread aimed at torture freaks was so repulsive to a local comic store owner that he decided to return BRUT to the distributor. The mag's address is 257 Park Avenue South, New York 10010.\* My mini-review of THE YUM-YUM BOOK is in HUSTLER for March. Another of those articles "for the general reader who knows nothing about underground comix" will be in the April HUSTLER. Everytime I get a comic assignment from a major mag, I have to write the same article. Sex and violence before politics and sociology. It all pays the bills. 2-10-76

**COME OUT COMIX** you get from Amazon Reality, Box 95, Eugene, Oregon 97401. Written and drawn by Mary Wings, **COME OUT** is the story of a young woman who discovers she's gay. This unusual comic is 31 pp. The company also sells **GRAND JURY COMIX** for \$1 pp. This book tells the facts about political grand juries. It was researched by Tina Versoza and drawn by Kate Jackrabbit. "Grand juries, or forced testimony & oaths, are a survival to present times of the grand inquisitions during the European Middle ages, when Church & State together were hunting witches & religious/political heretics." p.4. This book informs you of your rights & strikes me as a good investment.\* John Mann has written a history of cocaine usage, THE PLEASURES OF COCAINE & I did the photographic cover. Level Press is the publisher & this book should be out by March.\* Bantam has published Warren Hinckle's autobiography, IF YOU HAVE A LEMON, MAKE LEMONADE. Check out the ex-RAMPARTS, ex-SCANLON'S, current-CITY editor's view of counter-culture on page 152. "Jann Wenner was considerably frustrated by my oafish refusal to print his dope and rock stories in the magazine, as I considered rock reporting as a state of the journalistic art on a level with Ben Gay ads." More sixties memorabilia. 2-15-76



**E.Z. WOLF  
AND FRIENDS  
ARE A'COMIN' TO  
THE  
"BERKELEY CON"**



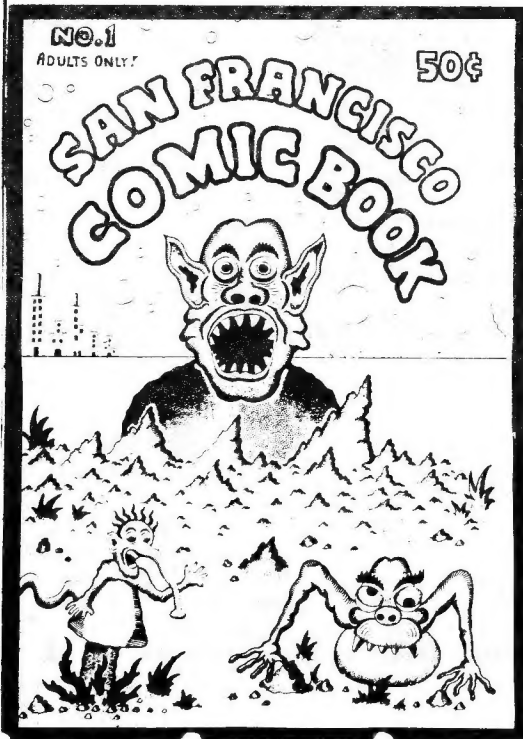




COMIX WORLD 43. Copyright Clay Geerdes. P. O. Box 507 Cotati, Ca 94928. World Rights Reserved. \$3.50 for 12. \$6.50 for 24. 42 back issues for \$7.\* MAD-man and general genius HARVEY KURTZMAN will be hanging out with us at Underground '76. JOEL BECK called & said he'll be on hand, too. Phil Howe, who published Joel's Lenny of Laredo (the very first edition on green paper), said he will show those originals in the art show. They'll be on sale with other art by sealed bid. Bids will be collected during the Con & turned over to the various artists to deal with as they wish.\* Jay Lynch cover on ARCADE 5. The slick ug mag goes to \$1.50. Contains Crumb's "Cry-baby Blues." A lot of angry mail coming in over ARCADE, mostly from rejected artists. A few sent xeroxes of rejection slips. Very nasty. Well, if you're a sensitive artist & looking for a kind publisher these days--forget it. The days when art like this classic cover by Rory Hayes on S. F. Comic 1 was acceptable are long gone. Apprentice work you have to do on your own. Rory's demons are kind of kinky though, don't you think c.g.

If I didn't tell you about Curt Metz's wedding comic, Amabolis Insania, it's time. You get it for the 50¢ postage it takes to bring it to you. Drawings by folks like Williams, Wilson, Jim Himes, Geo Metzger, Alex Toth, and even Clay Geerdes. How are you going to live without something like that? Curt's coming to the Berkeley Con to get high with us & he may bring a few along, but you better drop him a line just in case he doesn't. P. O. Box 3551, Long Beach, Ca 90803.\* DR. WIRTHAM'S COMIX & STORIES NO. 1? \$1.25 pp from Clifford Neal, 378 Judson Ave., Mystic, Conn 06355. Some of you dealers will want to carry this one. Cover is B/W & guts printed on good stock. About same size as an EC. More on this one next ish.\* For some British-style EC-madness, see Bryan Talbot's BRAIN STORM COMIX #1. Lead story, "Out of the Crucible," is a great satire on the excesses of Marvel/DC--this is one great psychedelic storybook. Distributor is listed as Alchemy Publications, 253, Portobello Road, W11, London, England, and I've no way of checking the company out so order at your own risk.\* Unabashed plug department: I got more laughs out of the third issue of Roger May's Vibratory Provincial News than I did out of the latest issue of Playgirl. It's \$1.25pp from him at 315 Judah, S. F. Ca 94122, if he'll let you have one. Age Statements still necessary when ordering underground stuff until the straight world discovers that children already know about sexual matters.\* I've read about three quarters of Brigham Young University's EDGAR RICE BURROUGHS: THE MAN WHO CREATED TARZAN (Irwin Porges wrote it, 819pp, 270 photos, 8 1/2 x 11" hardback, \$19.95) and it's one of those great books.\* Ken Baynes' ART IN SOCIETY (Woodstock Press, \$35.00, New York, 1975) excerpts illos by Wilson, Corben, and Irons in a chapter on Sex and violence. There's a Submariner panel on page 11, and all of this is significant when you consider that most serious art books ignore comic art entirely. The Burroughs book has no Hal Foster Tarzan Sunday page!\* New Yorker Tom Brinkmann traded a copy of MAD #1 for a copy of OZONE 1 & claims the title for paying the highest price for an ug. This info from Miz Liz & Bob Sidebottom. Because of their small print runs, first edition ugs will probably be very expensive in a decade or two. I hope all you artists have a case in your basements. C. G.

BOB VOJTKO'S PLAYSTOCKER-COMIX NEWSLETTER COVERS SHOPPING, WORKING, ANYTHING IN GROCERY WORLD. SAMPLE FOR 50¢ AND A STAMP. 6 ISSUES (ONE YEAR SUB) ONLY \$3.00 2541 JACKSON ST. LORAIN, OHIO 44052 SUPPORT THE BERKELEY CON APRIL 30 TO MAY 2!

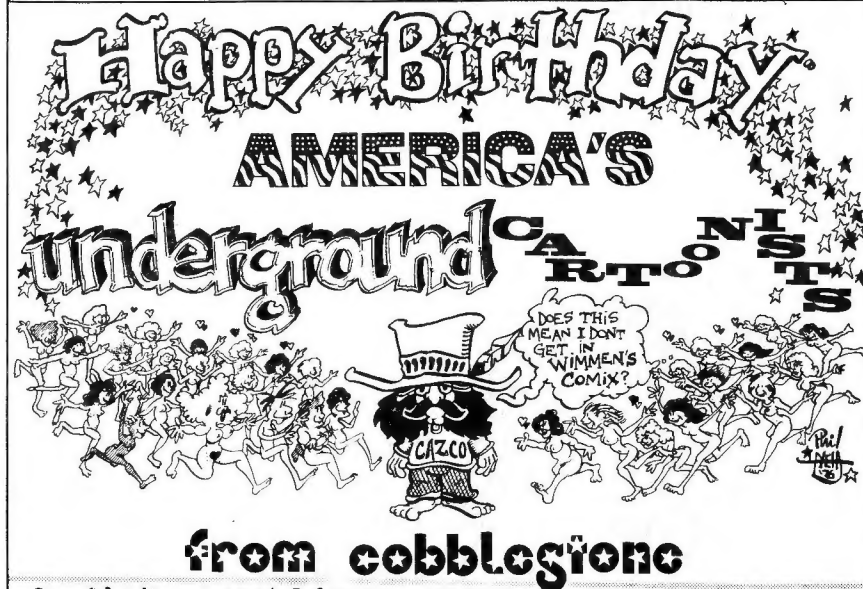


NO.1 ADULTS ONLY! 50¢ SAN FRANCISCO COMIC BOOK



CERBERUS 1

\$1.25 pp. Orders mailed within the day. Check or M. O. to Eric Vincent, Box 4-3849, U. S. L., Lafayette, La. 70504. Mailed flat in sturdy envelope. (and worth the price--Clay Geerdes)



DON'T MISS ANOTHER ISSUE OF THE SUPER-ART NEWSPAPER AND ITS TWO QUARTERLY SUPPLEMENTS: UNCLE SPAN (HUMOUR ILLUSTRATED) AND BEILLE (A BEAUTIFUL EXPERIENCE)! JUST SEND 5 BUCKS TO FRAGMENTS WEST, PO BOX 1128, LOS ALAMITOS, CA 90720... AND WE'LL SEND YOU COBBLESTONE FOR ONE YEAR! EVERY MONTH-ALL THE ART NEWS IN SOUTHERN CALIFORNIA PLUS CARTOONIST INTERVIEWS AND OUR REGULARS WILL MEUNOT-SCOTT SHAW-ROBERTA GREGORY PHIL YEH MARK ELOT RANDY FISH DON DECONTRA AND MORE!

# THE RIP-OFF PRESS SYNDICATE IS PLEASED TO OFFER A NEW WEEKLY FEATURE: COVER-UP LOWDOWN!

BY JAY KINNEY (CO-CREATOR OF THE POPULAR YOUNG LUST COMIX) & PAUL MAVRIDES (WHO TAKES BOTH CREAM & SUGAR IN HIS COFFEE.) COVER-UP LOWDOWN SPOTLIGHTS THE INSIDE FACTS BEHIND

THE HEADLINES, THE CONTRADICTIONS AND CONNECTIONS CONCERNING COVER-UPS, CONSPIRACIES, AND CORPORATE CAPERS WHICH HAVE US ALL CAPTIVATED AND CONFUSED! HERE'S A PREVIEW OF WHAT'S TO COME:

John Wozniak and Mark Seidenberg have taken over as directors of the art show for Con '76 and John and I dropped in on Rip Off Press. Gilbert Shelton caught me in the poolroom, a cubbyhole next to the studio. We played one game of 8-ball and he beat my ass. Didn't play me a second game. He's clean-shaven again. I'm growing my beard. He's working with Sheridan on the fifth Freak Brothers book. We reminisced about the first Berkeley Con. He remembered the line of people outside Bob Rita's house (Rita is top man at the Print Mint.) and I remembered hanging out in the middle of the Oakland Bay Bridge with Fred Todd and the program books when his old pick-up truck died. It was a nice sunset. That was April of 1973, you young-timers.\*

**Jay Kinney**  
"SUPPORTS"  
THE BERKELEY  
UNDERGROUND  
CON '76

WHAT DOES GEERDES  
THINK WE ARE?  
JOCK STRAPS OR  
SOMETHING?!!

OH  
SHUT UP...

ANYWAY  
I TADT  
COMIX  
WERE  
KAPUT...



2-76  
Kinney

Michigan State has a Special Collections Department that collects comics. They've put together a Subject Index to Comic Books and Related Material. They have a number of undergrounds as yet unclassified. The list will only cost you a postcard. MSU, East Lansing, MI 48824. This is the first serious system for indexing and cataloging comics I've seen and it's important for that reason. It's superhero-oriented, probably because Randall Scott's own collection was involved, but it shows a lot of hard work and other panelologists will certainly want the booklet. Incidentally, I'm always interested in academic comic activity, so if you know of courses or theses, etc., drop CW a line.\* We still need money for the convention fund, friends, so if you can put some in the kitty now it will be well-received and there just might come a time when I can return the favor by doing something for you.\* Jay Kinney has teamed up with Paul Mavrides to do some one-shot panels. The project is called COVER-UP LOWDOWN! and it's being handled by the Rip-Off Press Syndicate, Box 14158, San Francisco Ca 94114. If you have a paper or are a well healed collector who digs unusual things, a repro-quality photostat of 9 cartoons goes for \$10. I talked with Jay at Rip Off and he says he'll be at the con to talk and show some of his art. Asked about YOUNG LUST 5, he said he was considering a solo book.\* Ron Turner says Justin Green has begun a second Binky Brown book for Last Gasp.\* UG art in BARB and VILLAGE VOICE. C. G. 2-76

## Cover-up Lowdown

BY JAY KINNEY & PAUL MAVRIDES



250 SQ. MILES OF NEVADA-- ENOUGH LAND TO SUPPORT A POPULATION THE SIZE OF LOS ANGELES-- HAS BEEN SO CONTAMINATED BY ATOMIC TESTING THAT IT IS OFF LIMITS TO HUMAN BEINGS FOR THE NEXT 24,000 YEARS!

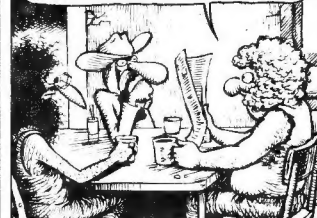
# THE RIP-OFF COMIX PAGE

by SHELTON / SHERIDAN

## THOSE FABULOUS FURRY FREAK BROTHERS

in  
Fat Freddy  
goes back  
to grade school

HEY, WOW! IT SAYS HERE IN THE PAPER THAT THEY'RE GIVING OUT RITALIN TO HYPERACTIVE GRADE-SCHOOL KIDS!



WHAT'S 'RITALIN'?



WHATRE YOU DOING?



SHAVING OFF MY MUSTACHE! I'M GOING TO GO SEE IF I CAN GET BACK INTO THE SIXTH GRADE!



UH... I'M A NEW KID IN THIS NEIGHBORHOOD AND I'M IN THE SIXTH GRADE!



BOY, THIS SURE IS TAKING A LOT OF WORK!



I'D BETTER GO INTO MY ACT!



HEY! LOOKIT THAT KID!



WHAT'S THE MATTER WITH YOU?



THEY ONLY GIVE RITALIN TO THE KIDS OVER AT RONALD REAGAN ELEMENTARY!



HI, FELLAS! MEET MY NEW LADY FRIEND FROM OVER AT SCHOOL!



THE ADVENTURES OF  
FAT FREDDY'S  
CAT



HERE, WE GIVE HYPERACTIVE KIDS ELEPHANT TRANQUILIZERS!



IS THERE NO RESPECT FOR TRADITION ANY MORE?





# UNDERGROUND '76. THE BERKELEY CON. THE BIG PARTY.

The theme of this year's all-underground con is a retrospective look at the sixties. The art show coordinated by John Wozniak will feature early work by Joel Beck, Gilbert Shelton, Robert Crumb, and later work by Trina, Larry Todd, Jay Kinney, Ted Richards, and others we have yet to contact. There will be a second art show in another room which will be coordinated by Mark Seidenberg and will feature the work of new artists. Our entertainment and educational program is designed to give our guests an overall view of the history and present status of underground comix. Harvey Kurtzman will be speaking on the humor magazines like MAD, TRUMP, and HELP! which were precursors of the ugs. It was Kurtzman who gave artists like Crumb, Shelton, and Holmes their first national exposure in the public gallery of HELP! Clay Geerdes will show slides of underground newspaper art and talk about the relationship between the earliest comix and the poster trip. Panels and chalk-talks and workshops are now being planned. Some of these will be for the general fan while others will be designed with the new artist in mind. A number of local artists will help with an Artists' Information Center that will show newcomers what is and is not possible in alternative publishing these days. At the Center will be a board where artists may list projects & solicit art or assistance from others attending. A want list board will be in the same area for those who are collecting early ugs and want to meet and get to know other collectors. Our dealer's room will offer a wide selection of in and o.p. ugs as well as EC's, Golden Age, Marvels, Fantasy posters and other materials of interest to comic fans. A film program and numerous live acts are scheduled, including an underground fashion show, rock dance, belly dance troupe, and THE FREE STORE THEATER CO. It all takes place April 30-May 2. U of Calif. in Berkeley. \$6.50. \$2.50 single day. Join us. C.G.



COMIX WORLD <sup>44</sup>. Copyright Clay Geerdes, P. O. Box 507, Cotati, Ca 94928. World Rights Reserved \$3.50 for 12 issues. \$6.50 for 24. All back issues for \$7. This issue is designed to teach you how to lay out your own mini-eight pager for offset printing. Fold it twice, staple it, and trim the top edge. Another freelancing memoir!

A lot of preachers write, but a writer shouldn't preach. Not about others. He might want to talk to himself in his writing, but even then it should be relevant to others. Who gives a shit what I think? On the other hand, lots of people might get a few laughs out of the kinds of experience I have had. Where do you start? Anywhere. Pick an image off the top of your brain and you're started. Non-fiction is fiction and fiction is non-fiction. If what you've got to say is the truth, fictionalize it and call it a novel like Mary Loos did in *THE BEGGARS ARE COMING*. Focus on anger and lust and humiliation, strong emotions, and write them out while they are happening to you. If you wait, you'll find yourself unable to get the flavor. It is real right at the moment when you hate some asshole for fucking you over. Reason just fucks up good drama and if you wait and get retrospective it won't come out clean. Non-fiction is always a lot of crap. Ever read a presidential biography that told you about the president lifting candy from the dimstore when he was eight or looking up his Mom's dress to see what her cunt looked like? Uncensored non-fiction is so rare, it's not even worth bothering with. I've written hundreds of fictional non-fiction articles for magazines. It's all made-up or inconsequential. When I used to knock out articles for the girly-mags, I'd do the photography, look at it, and write the copy around the pictures, making up the name of the woman, the name of the writer, and the idea. Some of it was real reportage, but it might have come from as many as a dozen different sources. The idea comes first and it's always a variation on the same simple idea because all mags buy what they already have. They don't want anything different and they wouldn't recognize it if it came along. They want slick nude shots of standard-looking women, and they want some witty commentary to justify the

pictures. In a photo-fantasy spread, you need not write anything, but those fantasies are usually dictated by the editors. The whole magazine is the publisher's fantasy and he has usually chosen his editor because the guy convinced him he would come across with the party line. The subject of men's magazines is women and the subject of women's mags is men. All the mags are uncomfortable with cock shots, though a few do print them. You'll notice that even the soft-focus couple spreads usually focus on the woman. I'm talking here about the freelance market. Once in a great while you may slide through an article on trout fishing or something that isn't sexual in content, but it's goddamned rare, and if you work steadily you're grinding out sex articles. But what about *HARPER'S* and *ATLANTIC* and the 'respectable' mags? No, I don't consider them freelance markets anymore than I do the syndicated papers. They buy such a small percentage from the mails that I gave up on them long ago. The outside material that is not assigned usually comes from name writers. Face it, there isn't much space and there are a lot of people competing for what little there is. Mass circ mags have to buy names to sell. The girly-mags sell sex, not names, but even these prefer to deal with writers on a regular basis. Once you know the format, length, dos and don'ts of a slick, you can keep on selling it as long as you can tolerate the boredom of grinding it out. I know. What about poetry, short stories, and novels? Have a good time, buddy. Of the three, the novel is the best bet, but you'd better be in New York and aggressive enough to get past the secretaries. The majority of the big houses don't even accept mss anymore. They tell you to get a literary agent and that's as hard as getting in to see the editor of Random House. The slicks are always overstocked on fiction, and they don't buy poetry.



Times Commune. Born March 28, 1945. Oakland, C.C. Little, BACKWATER BABIES. Guy taught at the Good Europe. Earlier this year, last Gasp published a tentative agreement to have the book produced in Comic Comics publisher Felix Dennis and made a any American publisher to handle. Colwell met conventions, but the project was too expensive for in color. He did the book and took it around to at heart, Guy decided his third book, Earth Rec- published by last Gasp comic & sold out. A painter extension of themes begun in Choices. Both were in 1968-9. His second comic, Radical Book, was an own experiences in the McNeil Island Federal Pri- was called "Choices" and was based upon Colwell's adjust to the late sixties world they enter. It of three men who get out of prison and begin to re- masterpiece of realistic story-telling, the tale figures. His first Inner City Romance comic was a character in both the expression and stance of his its unique in that he manages to arrest or capture such authenticity. And it's true, Colwell's art a special category) could paint black people with tually Guy's a redhead, which means he grew up in black and they were astounded that a whitey (ac- check out the pictures. Most of the people were before he was aware that they had slipped over to was the center of an amazed ring of people almost in what was then Hardcastle's on Telegraph and Guy which had been stolen from his pad. We had coffee it contained photographs of his paintings, five or comic con. Early 1973. He had a book with him & the process of building the image of the first we I met Guy Colwell for the first time when I was in

## GUY COLWELL

**BREAKING IN.** A lot of young artists want to rush into print long before they are ready. Fine. But at their own expense, not at someone else's. It's in an artist's favor if he finds someone willing to subsidize his apprenticeship by printing up his exercises. This is the contemporary counterpart of the Medieval European system of patronage. It applies to those who show artistic promise, not to those who simply manifest a passion for comic doodling. If you're serious about comic art, you have to study, and I don't mean sitting around in your room tracing and imitating comic strips and characters. People are always asking me how they can break into comics. Take a good graphic arts class and learn the technology and materials. To try to do comics without learning the basics like anatomy and perspective is like trying to build a radio without knowing the difference between a resistor and a capacitor. You're right, few schools deal with comics, even in their art curricula, and that's why we're working to build training program and demonstration into our comic conventions. The new artists have to see original artwork, not the reduced printed copy, and they have to see demonstrations of technique. Draw from life. Use what you know. Get out and observe what's happening. What good does it do you to spend hours drawing a second-rate imitation of Spider-man or Batman? If there is a single prominent difference between the overground Eastern comics and the West Coast undergrounds, it is the imitative, repetitive nature of the former in contrast with the uniqueness and personal vision of the latter. Ug artists write and draw their own fantasies in their own eccentric styles, and they are the wave of the future. Those who continue to imitate superheroism are going to be unemployed, because an insufficient number of kids are buying those Marvels and DCs to keep the industry alive. You want criticism, publish yourself and send copies around. Get it together. C.C.

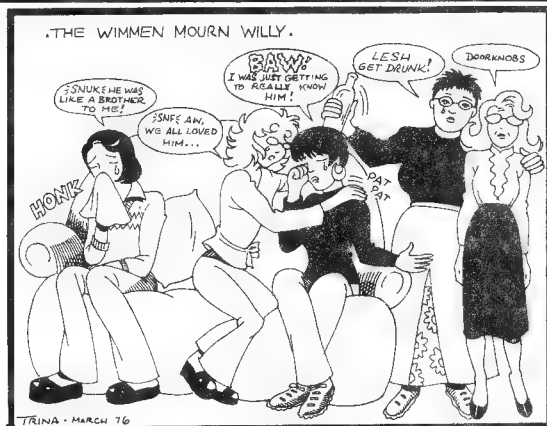
It takes a good hustler, a fast-thinker, and a quick mover to make it freelancing. Take Raddism. Most pop writing deals with it. To really get in- to it, you have to know the texture of contemporary society, the fashions and the attitudes. When I got on a bus in Berkeley a few weeks ago and saw five or six teenaged girls wearing lipstick, powder, mascara, and perfume, I knew it was a trend, a new thing, but I knew that only because I am familiar with Berkeley mores and know that the women in town haven't worn make-up since the mid-sixties when the plain style of radicalism made lipstick & rouge unfashionable. Liberation meant throwing a lot of things out, including lipstick and bras & Berkeley High, the make-up symbolizes liberation from the mores of their radical-hip parents, but as a stranger to the area would not know that. As a freelancer, I've been able to sell a lot of articles because I can walk down Telegraph Avenue and immediately spot what is different. Fashion spies do the same. One day a woman splits a pair of jeans and sews a piece of colorful material inside to create a jeans-skirt. The next season, jeans-skirts are mass-marketed through one of the chains because a fashion spy saw the trend on the street and copied it to sell. Writers work that way. See a new trend, photograph it, write it up and send it to the mags in hopes that you've made it onto the editor's desk first. The longer articles may be researched later if you get a bite. I used a fashion example, but I could have used politics, see a woman walking on the campus in a mini-skirt, she's a secretary in one of the more conservative departments on the UC campus. An article on the way fashion reflects politics and vice versa has a chance in dozens of mags. Watch Raddism.

As a street reporter in the sixties, I knocked out some crazy pop sociology. One of my articles (Los Angeles FREE PRESS) was titled "Is long hair a Psycho-sexual threat to the State?" It dealt with what was then a new androgyny. The Berkeley of '67 was divided between the long haired hippies and the short haired jocks. The war between hip and straight was in full swing. Hippies were getting high & digging electric music while the straights were holding on to what was left of the Kingston Trio. The cops (Pigs) were all short-hairs and in their passion to break up street demonstrations and marches they seemed to delight in pulling longhair and beating the heads attached to it. Always the focus was on the hair. Today, we take longhair and beards & nose-rings for granted, but in 1967 a long-haired man on a short-haired turf meant blood on the sidewalk. A lot of women liked and accepted the long-hair right away, but macho men had a hell of a time with it. What were those guys, fags? And why did the girls hang out with them if they were faggots? It's simply historical fact that hundreds of young guys got the shit stomped out of them in the mid-sixties not because they were pro-Lenin or Mao, but because they grew their locks long & triggered a severe hate response from the athletes and the cops. Psychedelic drugs revived beliefs in astrology & magic and I wrote an article called "The Magic Age: We Want the World and We Want it Now." This one dealt with the impatience young people were expressing in the slow processes of the older culture. On acid, everything was beautiful and spontaneous and relationships were immediate and entire lifetimes came and went on the surface of a drop of water on a green leaf, but when hip folks dropped acid around straights they often unleashed monsters of competition, hatred, jealousy, envy, and other side-effects of businesscult, causing what was called a bummer or bad trip. How did it all come out in your part of the world?

BREAKING IN. A lot of young artists want to rush into print long before they are ready. Fine. But at their own expense, not at someone else's. It's in an artist's favor if he finds someone willing to subsidize his apprenticeship by printing up his exercises. This is the contemporary counterpart of the Medieval European system of patronage. It applies to those who show artistic promise, not to those who simply manifest a passion for comic doodling. If you're serious about comic art, you have to study, and I don't mean sitting around in your room tracing and imitating comic strips and characters. People are always asking me how they can break into comics. Take a good graphic arts class and learn the technology and materials. To try to do comics without learning the basics like anatomy and perspective is like trying to build a radio without knowing the difference between a resistor and a capacitor. You're right, few schools deal with comics, even in their art curricula, and that's why we're working to build training program and demonstration into our comic conventions. The new artists have to see original artwork, not the reduced printed copy, and they have to see demonstrations of technique. Draw from life. Use what you know. Get out and observe what's happening. What good does it do you to spend hours drawing a second-rate imitation of Spider-man or Batman? If there is a single prominent difference between the overground Eastern comics and the West Coast undergrounds, it is the imitative, repetitive nature of the former in contrast with the uniqueness and personal vision of the latter. Ug artists write and draw their own fantasies in their own eccentric styles, and they are the wave of the future. Those who continue to imitate superheroism are going to be unemployed, because an insufficient number of kids are buying those Marvels and DCs to keep the industry alive. You want criticism, publish yourself and send copies around. Get it together. C.G.

As a street reporter in the sixties, I knocked out some crazy pop sociology. One of my articles (Los Angeles FREE PRESS) was titled "Is long hair a Psycho-sexual threat to the State?" It dealt with what was then a new androgyny. The Berkeley of '67 was divided between the long haired hippies and the short haired jocks. The war between hip and straight was in full swing. Hippies were getting high & digging electric music while the straights were holding on to what was left of the Kingston Trio. The cops (Pigs) were all short-hairs and in their passion to break up street demonstrations and marches they seemed to delight in pulling longhair and beating the heads attached to it. Always the focus was on the hair. Today, we take longhair and beards & nose-rings for granted, but in 1967 a long-haired man on a short-haired turf meant blood on the sidewalk. A lot of women liked and accepted the long-hair right away, but macho men had a hell of a time with it. What were those guys, fags? And why did the girls hang out with them if they were faggots? It's simply historical fact that hundreds of young guys got the shit stomped out of them in the mid-sixties not because they were pro-Lenin or Mao, but because they grew their locks long & triggered a severe hate response from the athletes and the cops. Psychedelic drugs revived beliefs in astrology & magic and I wrote an article called "The Magic Age: We Want the World and We Want it Now." This one dealt with the impatience young people were expressing in the slow processes of the older culture. On acid, everything was beautiful and spontaneous and relationships were immediate and entire lifetimes came and went on the surface of a drop of water on a green leaf, but when hip folks dropped acid around straights they often unleashed monsters of competition, hatred, jealousy, envy, and other side-effects of businesscult, causing what was called a bummer or bad trip. How did it all come out in your part of the world?

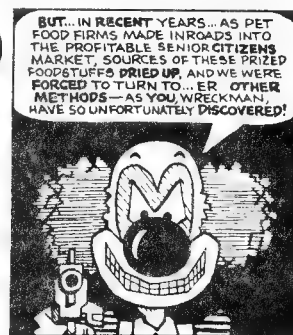
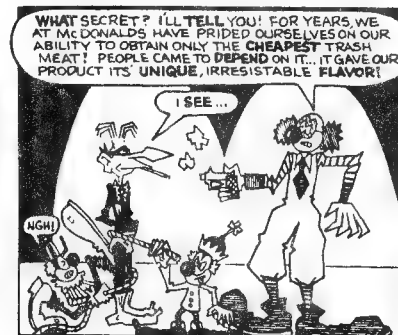




# WILLY MURPHY OCTOBER 12, 1936-Mar 2, 1976

Satirist Willy Murphy died suddenly when a case of the flu expanded into pneumonia. His last completed work was a page which will appear in the May issue of NatLamp. Murphy was born October 2, 1936, in Brooklyn, N. Y. and spent his adolescence in Lewiston, Maine, and Berlin, New Hampshire. Three years Navy. Degree from Rhode Island School of Design in '61. He worked in advertising, then turned to ug comix in '68, doing strips for EVO, TRIBE, SUNDAY PAPER. First solo book was Flamed-out Funnies in 1975. Shelby Sampson described his funeral in a letter to me which I quote: "The funeral was as marvelous as they can go. We dressed Willy in his dungarees, denim jacket, plaid shirt, and t-shirt he'd done with the 2 turds shaking hands and the legend "get your shit together". I'd like to have seen the morticians' faces when they saw what we'd brought to bury him in. Also a copy of the SF Chronicle for the morning he'd died, his favorite coffee cup, and, of course, Flamed-Out Funnies. Ted,

Nikki (Willy's ex-wife), Trina, Melinda and Justin delivered beautiful statements at the funeral. My contribution was to open one of his bottles of rare wine (a \$49 bottle he had discovered, to his delight, mistakenly marked \$4.99 a few weeks ago) at the grave site and pass it around, pouring the last few gulps on the coffin. We had a fine gathering after the funeral at my place, as Willy and I had never had our housewarming party since I'd moved in. Whole buncha people who would never normally be caught under the same roof congregating together perhaps the testament most telling of Willy's character. God, We'll miss him." Shelby, 3/10/76 The Rip-Off Press sent out an obituary written by Gilbert Shelton, and, at this writing, a memorial collection of Willy's work is being planned. Marc Miyashiro has done a drawing commemorating Willy's contribution to comix which will be on display at the Berkeley Con. Gary Arlington said, "He was the first member of that original underground scene to go." The last time I saw Willy was a few days before his death. He had just come in the door of Rip Off Press with David Sheridan. With Richards and Sheridan, he was working on Rip-Off's American revolution comic. I remember him smiling.





KRUPP COMIC WORKS WILL  
ATTEND AND SUPPORT  
THE 1976  
BERKELEY CON!



COMIX WORLD 45. Copyright Clay Geerdes, P. O. Box 507, Cotati, Ca 94928. World Rights Reserved. All art herein is copyrighted by the artist. Logo by Barney Steel. Subs are \$3.50 for 12; \$6.50 for 24. Complete set to date/\$7. Next mailing mid-May. A Berkeley Con report will be included. Mail to P.O. Box, Books or mags to 915 Indian Rock Rd, Berkeley, Ca 94707. 3-18-76.



come  
 (maybe the last, too!)



they may admire (that kind of thing I've seen happen in university art courses: It ain't pretty. What you need to ask is what that kind of neurotic elitism does for the future of comix."

-Bill Sherman, P. O. Bx 872, Bloomington, Ill 61701. My question would be: Are ANY of the ug companies open to new artists? Can they afford to be? Can they afford NOT to be? We'll be discussing the problem at the Berkeley Con. \*



tells another of those autobiographical tales about her radical past in "Wisconsin Story." Her fans will be glad to know there's still another story by her in COMIX BOOK 4, "The Two-Timer." Cover of CB 4 is by Leslie Cabarga, a young artist who is keeping alive the style of the Fleischer studio. Artists in CB 4 include: Bob Armstrong, Joel Beck, Tim Boxell, Howard Cruse, Kim Deitch, Justin Green, Gary Hallgren, Pete Loft, Lee Marrs, Willy Murphy, John Pound (who did back cover of Snarf 6), Ted Richards, Trina, Jim Rumph, Steve Stiles, Skip Williamson, & Basil Wolverton. Editorially, Denis Kitchen explains how he did three issues of CB for Stan Lee, then made a deal to get out CB 4 and 5 through Krupp when Marvel decided to kill the title. CB 4 is \$1.25 pp.\* Arcade 5 is out at \$1.50. Lynch cover. I think it's the nicest issue to date. Some fine work by Crumb and Spain. I got this letter re Arcade: "Personally, I think you glossed over the issue raised by ARCADE's rejection slip practices. Underground editors should be encouraging artists in order to combat insularity. Even if the artist's work doesn't meet a publication's "standards" (always subjectively defined: certainly so in the case of ARCADE) that doesn't justify wanton nastiness—that smacks of the sort of prima donna posing comix artists have opposed in the past (at least in their work). I don't think you can excuse the situation by saying fledgling artists shouldn't be "sensitive;" tho no neophyte wants to receive destructive criticism from someone whose work terr.







IN THE GROCERY STORE WITH...

**BOB VOJTKO**

**"THE NIGHT BOSS, LOSS"**

NIGHT CREW, MY NAME IS BOB VOJTKO. I'LL BE YOUR NIGHT BOSS THIS EVENING.

I THOUGHT WE'D ALL PITCH IN AND MOP THE STORE BY HAND!

I GAVE EACH OF YOU A MOP AND A BUCKET...

I TAKE IT YOU DON'T LIKE MY IDEA... :-\*

VOJTKO



COMIX WORLD 46. Copyright Clay Geerdes, P.O. Box 507, Cotati, Ca 94928. World Rights Reserved. All art included is copyrighted by the artist who drew it. Subs are \$3.50 for 12, \$6.50 for 24. Set of back issues is \$7. Send books & mags to my office, 915 Indian Rock rd, Berkeley, Ca 94707; letters to my box #. Ad rates on request (SASE, please.).475



UNDERGROUND '76 took place as planned at the University of California, April 30-May 2, & it was one of the finest parties I've had yet. Harvey Kurtzman came out from New York. He spoke on the humor magazines that preceded the underground, and participated in one of the biggest and most enthusiastic comic jams yet. He started it off Saturday night with a drawing of himself drawing Annie Fanny. He was joined by Trina, Bil Stout, Denis Kitchen, Jack Katz, Dan O'Neill, Rich Chidlaw, Jody Foster, Alex Nino, Melinda Gebbie, John Wozniak, Mark Seidenberg, and cartoonists too numerous to name. The jam

took place in the half of Pauley Ballroom we had divided for an entertainment room. Clearly, it was an artists' con and they were everywhere from the art show upstairs to the Artists' Information Center in the Dealer's Room. Dan O'Neill, Gary Hallgren, Ted Richards, and Shary Flenniken could be seen drawing sketches for the Air Pirates Defense Fund most of Saturday. Shary did a beautiful logo which will appear on COMIX WORLD sometime this summer. Doug Hansen set up a jam board for visiting cartoonists near the COMICS WORLD center and it was well used. New comix available at the con included: BICENTENNIAL GROSSOUTS 1 (DiCaprio, Stout), TWISTED SISTERS 1 (Aline Kominsky and Diane Noomin), ZERO 3 (Warren Greenwood & Von X, both of whom were at the con), and COC-AINE 1 (DiCaprio & Rich Chidlaw); those 4 from Last-Gasp, 2180 Bryant, San Francisco, Ca 94103; 22, the latest collection of S. Clay Wilson's art

from Keith Green, Star Reach 4, BAKEFOOT 2 from Kitchen Sink, and Realm 6 (From the Cubist Dada Cartoon Movement, 432 S. Cascade, Colorado Springs, Colo. 80903). Morning Star was on hand with copies of Richard Corben's adaptation of R. E. Howard's Bloodstar. Nearly every underground cartoonist was on hand during the three day con. Missing were the ZAP cartoonists who rarely attend cons, but S. Clay Wilson put in an appearance. Scenes: Sharon Rudahl meeting Lyn Chevli after a long absence. Sharon's been in Yugoslavia winning a lot of chess games. \* Melinda Gebbie giving me the poster she finished in the wee hours of the morning to protest the sexist printing practices of a Wisconsin printer who will run copies of BIZARRE SEX, which is mostly male-drawn, while rejecting WET SATIN, the book of women's sex fantasies. Trina thinks he feels that women shouldn't be drawing sex fantasies, but it's ok for men to do so. Kitchen may have to look for a West Coast printer. \* Chin "Tits 'n' Clits" Lively stopping by the Comix World center to flash her tits & say hello. I first heard about those lovely tits when she flashed them in an elevator at the San Diego Con back in 1973. \* Joel Beck signing fantasy prints and selling original art. And why doesn't someone publish JOEL BECK'S COMICS AND STORIES? \* Jeff Rund out from New York with a nice show of E. Stanton's bondage art. He publishes the reprints and the latest is Stanton's parody of John Willie, SWEETER GWEN. Jeff gives the undergrounds credit for making it possible for him to reprint the bondage art. Next to Jeff was Shelby Kirch, a collector with a beautiful set of ugs he wouldn't sell. OZONE 1, SPIFFY, and lots of other rarebies. Shelby puts out a list of ugs & you can get it for 25¢ and SASE to him at Box 210, Wall St. Station, NY, NY 10005. \* Our Con tabloid never made it due to printers hassles and Fred Burkhart felt so bad about it he didn't come to the con himself. It has been printed now and you can get it from him for the postage. It



has a cover by Kurtzman, a lot of photographs of the artists and a long article by me & is something you'll need if you collect. Fred's at 2360 Rohs, Cincinnati, Ohio 45219. Part 2 will be expanded, so some of you may want to get both when you order.\* If I took your photograph at the con and you want a copy of it, send \$1 for an 8x10 & tell me the subject (like send me that shot you took of me & Kurtzman, Clay). I'm still in debt & have to hustle you good folks for some bread. If you want first-class mailing, don't forget to include 35¢. \* Free Store Theater blew everyone's mind with their comic character make-up. Babbi upstaged everyone by blacking her face, putting on a pair of big black tits with baby-bottle nipples and becoming Crumb's Angelfood McSpade. Vito came out as Mr. Natural and shot it out with Wonder Woman in a visual version of underground vs overground. Nobody won, because someone else shot her in the back. Vito and the dancers freaked out with David Garthwaite's band after the show.

5-4-76

SIMPLETON 3 NOW ON SALE - 50¢!



DAVID TATELMAN  
4417 5th AVE. N.E.  
SEATTLE, WASH.  
98105  
206632-5143

BOB VOJTOK'S COMIX CONVENTION. A BI-MONTHLY NEWSLETTER WITH ADS OF UP-COMING CONS IN THE MIDWEST AND EAST COAST AND LOTS OF COMICS BY VOITKO! SEND \$1.00 FOR A 6 ISSUE SUB TO: BV 2541 JACKSON ST. LORAIN, OHIO 44052



HARVEY KURTZMAN IN TOWN FOR THE 'CON'  
brain behind the vintage Mad comic books

# TURNSTYLES



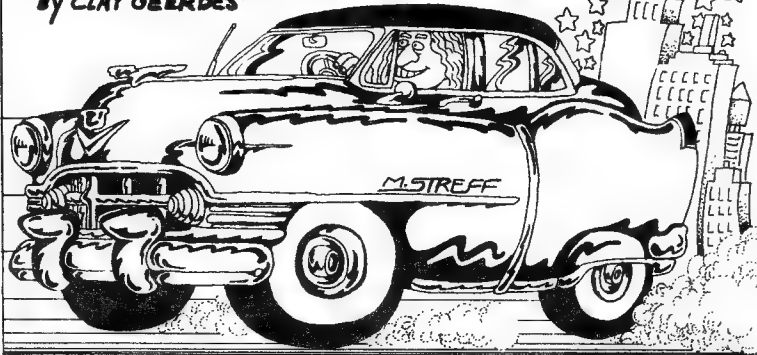
**THE BERKELEY CON** — Entertainer Carol Doda participated in a Berkeley underground comix convention this weekend by simply being there. She obliged artist Jay Kinney, perpetrator of "Young Lust Comix," in a drawing session in an art display at The Berkeley Con in the University of California Student Union. Director Clay Geerdes

of Berkeley lined up a host of artists and entertainment for the three-day event that included several seminars on the comics industry in general and underground comix in particular. Harvey Kurtzman, originator of Mad comic book and Playboy's "Little Anne Fannie," appeared in Friday and Saturday programs.—IG Photos by James Pease

**GAY HEARTTHROBS?** That was a title that laid around for years at Gary Arlington's San Francisco Comic Book Company. It was never published because of the ambivalent attitude many local folks have re homosexuality. It must be admitted that the bulk of the ugs are hetero (those done by guys, the wimmen's comix, on the other hand, display a lot of gayety) with only token attention being given to the gay folks; well, Fulhorne Productions got into the act last year with the first issue of **WHITE WHORE FUNNIES**, the comic that broke the racial barrier in the ugs (they were almost pure white before); now Larry Fuller & Raye Horne have come out with **GAY HEARTTHROBS 1**. Some of the tales are: "Made for each other," "Oedipus Ritz," and "The Real Mother Trucker." The artists are Rick Borg, Danilo Bulanadi, Gary DeMaria, Larry Fuller, Bruce Hayes, Raye Horne, Billy Orchid, Bill Bimpton, Wiley Spade and Space Whitman. The book deals in graphic form with a lot of the problems faced by gay folks trying to cope with hetero society. The art is fine to okay. Fans of Bucketta Wyatt (Kid Cunt) from **WHITE WHORE FUNNIES** will be glad to hear that hard-riding, fast-shooting gal is back on the scene in **GAY HEARTTHROBS**. This one is \$1.25 pp from Fulhorne Productions, 1645 Folsom, Suite 5, San Francisco, Ca 94103. Be sure to tell them you are 18 or over when you order any undergrounds! Subteen readers'll just have to rip them off from your older bros and sisters.\* Next issue, I'll preview some of the new ugs for you & tell you about some of the new projects under way (like the big 64-page Fat Freddy's Cat book from Rip Off & the Dr. Atomic Pipe & Dope Book).\* **SUBSCRIBE TO COMIX WORLD & support the con, the comic seminars, and this newsletter.** If you write something about my convention, I'd like to have a tearsheet or at least a note telling me where I can buy the pub.\* It was hard work. I've got laryngitis, and, sure, we're going to do it again in April of 1977. C.G.

# COMIX WORLD!

by CLAY GEERDES



COMIX WORLD 47. Copyright Clay Geerdes, Box 507, Cotati Ca 94928. World Rights Reserved. Art from **BICENTENNIAL GROSS-OUTS 1** copyright by Wm Stout, 1976. Logo by Mike Streff. Subs: \$3.50 for 12, \$6.50 for 24. First 45 in mint condition mailed flat for \$7. Send all mail to my box. I'll be in the country working with my theatre company most of the summer.

\***BICENTENNIAL GROSS-OUTS 1** has one of those covers you'll be seeing in your nightmares, a ghoulish uncle Sam holding a decaying 1976. Most of the book was drawn by Bill Stout & his great parody of the Disney World goes back to 1971. Nothing is left out in this mock tour & it's the finest satire since the early days of Kurtzman and Elder in MAD. With all of the nostalgia at early Americana, Stout & decided a more incisive look at the country would be in order so they did it. Opening story, "Filipino Massacre" is a look at an actual incident in American history, one that occurred in 1898 during the reign of Teddy Roosevelt. Raises the question whether or not a comic book ought to cater to your prejudices them.\* **COCAINE COMIX** is tween Rich Chidlaw & concise look at contemporary of the folks who of the book is in-group will get off on it any by Chidlaw, whose was introduced in **JOY COMIX**.

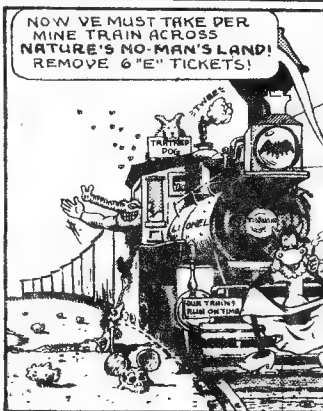
get from P O Box Got to you're over 18 or the law. \* Stopped at saw the covers of the 64 page Fat Freddy's ROP Revised American ter should be out as scheduled.\* In Wonder Woman posing waite at the Berk of FREE STORE as



gic looks a few cronies in order so they did it. Opening story, "Filipino Massacre" is a look at an actual incident in American history, one that occurred in 1898 during the reign of Teddy Roosevelt. Raises the question whether or not a comic book ought to cater to your prejudices them.\* **COCAINE COMIX** is tween Rich Chidlaw & concise look at contemporary of the folks who of the book is in-group will get off on it any by Chidlaw, whose was introduced in **JOY COMIX**.

or rub your nose in a collaboration be-George DiCaprio, a porary Hollywood and coke out there. A lot stuff, but most of you way. Nice cartoon art character, Wildroot, the first ish of **PURE B-G & COCAINE** you Last Gasp Comix, 212, Berkeley, Ca remind you to say no comix. That's Rip Off Press & new biggies, the Cat book & the history. The lat-on the 4th of July this column are with David Garth-Con and Bobbi Lowry Angelfoo\* McSpade.

Wanna by a FIRST EDITION of the first FREAK BROS comic? Make Don Baumgart an offer at 469 Arkansas, San Francisco, Ca 94107. \* The **Portable Fanzine** with my photo gallery of ug artists & many other good things is \$1 mailed flat & mint from Fred Burkhart, 2360 Rohs, Cincinnati, Ohio 45219. You get both parts 1 & 2.\* From Krupp Comic Works, Box 7, Princeton, Wisconsin, you get the cartoonists buttons for \$1, also comix like **BAREFOOTZ 2**. Looks like **WET SATIN**, the controversial sex fantasy comic by women will be printed in the Bay Area. Krupp's regular printer wouldn't touch it. Too doity. Women shouldn't be drawing nasty stuff like



that. Melinda Gebbie, that Feminist flasher who took her shoes and sox off at the con, did a great poster answer to the printer. It was on display at **COMIX WORLD** at the Berkeley Con & may find its way into print. Who's Melinda? **Wimmen's Comix** readers know her as Clothilde.\* **YIKES 2** from George Erling (2 for 25¢ pp), 357 N. P. Turnpike, Pompton Rains, N. Y. 07444. I loved this offset 4-page & Bob Vojtko's little guest panel.\* **AUSTIN STONE 2** is a fine comic. \$1 pp from Limestone Press, P. O. Box 13204, Austin, Tx 78711 5/25

Henry Hubben (publisher of **Stone**) says any artists who get down to Austin should stop by and say hello. He's listed in the local directory. Austin, as some of you readers may not know has long been a hotbed of clandestine comic activity. 'Twas at the University of Texas in Austin that Gilbert Shelton served his comic apprenticeship on **THE TEXAS RANGER**. Armadillo Jim Franklin is still there & probably has a fortune in **ARMADILLO 1**'s stored in his basement.\* **MELOTOONS 2** is out. It's \$1.50 from Peter Kuper, 2265 Delaware Drive, Cleveland Hts, Ohio 44106. All Crumb art & an interview reprinted from **Cleveland Magazine**. Kuper believes Crumb "has had as much influence on American culture as the Beatles, though with a more subtle impact." Far out. At the Con, I met Jane Oliver, a young woman who was into beatlemania to the point of drawing a two-page history of the Beatles. It's nice. If anyone out there has a mag to put it in, write me.\* The cover of **L'ECHO Des Savannes 19** shows Tarzan faced with a more serious dilemma than the slain ape beneath him--Jane's gigantic tits. Tarzan was Lord Clayton Greystoke, as I recall & believe it or not my father and I were named after him. You get **L'ECHO** for a couple of bucks from 17 Rue d'Odessa, 75014 Paris, FRANCE. 13 more of Wally Wood's Sally Forth pages. Great stuff.\* The fourth volume of Jack Katz's epic **THE FIRST KINGDOM** comes out this month. Comics & Comix, 2512 Telegraph, Berkeley, Ca 94720. \$1.25 pp. A new collection of S. Clay Wilson's early stuff is available from Last Gasp for \$1 pp. Keith Green published it. The first was 2. This one's 22.\* A sixth issue of **METAL HURLANT** contains Corben's **DEW**. Get it from Bud Plant, P. O. Box 1668, Grass Valley, Ca 95945 \$2 pp.\* San Diego Con is July 21-25 at the El Cortez Hotel. Chicago Comicon at the Playboy Towers, August 6-8. \* **L. A. STAR 106** has a story & 10 photos of the Berkeley Con. \* Crumb's current Mr. Natural strip has been picked up by the Los Angeles FREE PRESS. \* The Mitchell Brothers have filmed **THE AUTOBIOGRAPHY OF A FLEA** & it's coming out in July. That for you erotic film fans. \* On those non-existent comix--so what? A comixography is being assembled by Bill Loudin & published in **CALIFORNIA COMICS** (Sidebottom's title). That's where you'll find bibliographic descriptions, etc. And for the record, I'm not interested in doing an Underground Price Guide. I don't even agree with Overstreet.\* Lots of folks were bugged that Shelby Kirch showed off his collection of ugs at the Berkeley Con, but wouldn't sell any. What about that, Shelly? Gregg Miller has done a **SNAPPER #2** & it's got some nice art in it. Last Gasp carries it.\* Jeff Rund has four issues of **BIZARRE** out now, not to mention **SWEETER GWEN**, Stanton's parody of John Willie. The Bizarres are \$5.50 pp & **GWEN** goes for \$7.50. Belier Press, Box "C", Gracie Station, New York, N. Y. 10028. For all you closet fetishists. Tell Jeff you're an adult, remember.\* I still need some bread to pay off the con bills, guys, so if you're in the bucks, send me a little something to help out.\* Thanks to John & Michele Wozniak, Karl Cohen, Gregory Duncan, Mark Seidenberg, Fred Burkhart, Joel Milke, & Molly Gleiser for con work!







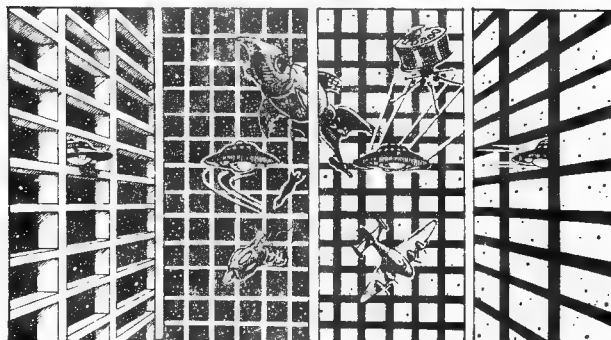
**PROLOGUE:** SOMEWHERE, OFF IN DEEP INTER-GALACTIC SPACE, MANY ZILLIONS OF PARSECS FROM EARTH, LIVES A RACE OF HIGHLY EVOLVED AND IMMENSELY INTELLIGENT AMOEBA-LIKE CREATURES. THIS STORY IS NOT ABOUT THEM, BUT ABOUT A COUPLE OF CRAZY EARTHLINGS AND THEIR FRIENDS WHO HAVE SOMEHOW MANAGED TO GET THEIR HANDS ON A GENUINE FLYING SAUCER!!!



IN THIS EPISODE WE FIND OUR HEROES BEING PURSUED BY THE "GALACTIC PIGS" (OR "STAR FLEET").\* THE SQUATTERS HAVE INADVERTANTLY BROKEN A PRIME DIRECTIVE BY LANDING ON A PRIMITIVE BUT PEACEFUL PLANET, AND CAUSING PANIC AMONG THE POPULATION .... (SEE COVER FOR DETAILS)



\*APOLOGIES TO ALL YOU TREKKERS OUT THERE, BUT THINK ABOUT IT ....



DIDJA GET OFF ON YER FIRST NICKEL BAG? GOT ANY COMMENTS, QUESTIONS, AND/OR SUGGESTIONS?? WRITE TO ME: JOHN R. EDGAR, HEDDING-KINKORA RD., BORDENTOWN, NEW JOISEY, 08505

TAKE NOTE! NICKEL BAG FUNNIES CAPTAIN CONSTELLATION AND OZONE SQUATTERS ARE ©1976 BY JOHN EDGAR!



COMIX WORLD 48. Copyright Clay Geerdes, 1976, Box 507, Cotati, Ca 94928. World rights reserved. 12 issues for \$3.50, 24 for \$6.50. Regulars may renew for \$3 in June. Logo by Brian Buniak, whose work appears in both issues of NEW PALTZ. The two go for \$2 pp from Vincent Kimszal at 1400 S. Stiles St., Linden, N. J. 07036 & Vince is doing a tabloid soon to which some of you might wish to contribute. It will be COMIX UNLIMITED 2 (50¢ pp or \$1.60 for four issues). \* CRIMMER'S (Spring, 1976) contains a fine interview with H. Kurtzman, plus an article on K's cinematic style by Tom Durwood. It also has an essay on Undergrounds by Paul K. Ling, a turgid academic piece called "A Thematic Analysis of Undergrounds." It's a long psychoanalytic trip on S. Clay Wilson in which Ling uses undergrounds to support a thesis. The artists aren't named. The article is not documented, and the author's preconceptions are projected as facts. He argues that all of the ugs are sexual and violent, yet his internal references make it doubtful if he's read more than a handful of comix. Fine Kurtzman material, however, and I recommend the mag. \$3 from Crimmer's, 104 E. 40th St., Office 114, NY, NY 10016. \*San Diego Con coming up July 21-25 at the El Cortez. Details from P. O. Bx 17066, San Diego, Ca 92117. \*Ihor Slabicky reminds me that Crumb and his Cheap Suit Serenaders toured in March & appeared onstage at the School of Visual Arts (N. Y.) where RC was interviewed by H. Kurtzman. Later, Crumb sold out the Top of the Gate, a jazz-folk club. Ihor is into trading Crumb items. Write him at 60-15, 68th Rd., Brooklyn, NY 11227. \*Next issue of Cobblestone will contain an interview with Kurtzman & some of my Berkeley Con photos of him. Glenn Bray says the HK INDEX (see ad on back) will be ready for mailing by late June. \*You guys who want good ad exposure & continuing comix ought to get behind SEATTLE

A barbarian is vanquished in a rather unusual fashion in "The Champion's Match," one of many fine stories which appear in the second issue of Sal Quartuccio's HOT STUFF. Barbarian art by Bob Kline. Artists featured in this ish include: Ken Barr, Rich Corben, Gray Morrow, Mike Vosburg, Fershid Bharucha, Ed Manley, Bill Maher, Neal Adams, Will Meugniot, Ernie Colon. Stories like "The Mist" and "A Case of Possession" were written by Bob Keenan. Hot Stuff is a slick prozine. \$4. Carried by Bud Plant, Box 1886, Grass Valley, Ca 95945. The Corben story is "Vduptas," a three-pager with script by Herb Arnold. \* Corben's BLOODSTAR is available from The Morning Star Press, P. O. Box 6011, Leawood, Kansas 66206. This hard-cover adaptation of R. E. Howard's novel was selling for \$21.95 at the Berkeley Con. It's vintage Corben with a lot of airbrushed tits and muscles and well-choreographed violence. The first section has a lot of parallels with When Worlds Collide (1931), but I can't tell you whether Howard ripped off Balmer & Wylie or whether they ripped him off because the date of Bloodstar isn't given, and Original copyright is left off printing info page. C.G.



**HOT STUFF:**



on the Be-ins drawn by Brian Bram & while I had a very different kind of experience than Harv Pekar, I found it interesting to read. Fact is, hippies and politicians were two different breeds during that period and they didn't have too much to do with each other. The student left was inside the academy, while most of the hip folks had dropped out (some before, some after, dropping acid). Splendor is set in Cleveland, Ohio, which qualifies it as a grass roots underground. Remember, gang, the ugs are produced in the Bay Area, but none of the artists grew up here. They're all from places like Ohio, Philadelphia, and Austin, Texas. A dollar and a quarter gets you American Splendor. Send it to Harvey, P. O. Box 18471, Cleveland Hts, Ohio 44118. \* Where will Pat Freddy's Cat show up next? In L'Echo Des Savannes #20 (reprint of Chariot of The Globes), 17 Rue d'Odessa, 75014 Paris, France. \$2 pp. Claudine Maudgandre was at the Berkeley Con & a lot of wheeling and dealing went on. If you're not collecting L'Echo, you're blowing it. \* Got to plug THE CYBERIAD by Stanislaw Lem (Avon, 250 West 55th St., NY NY 10019, \$1.75 pp). Futuristic fables concerning a near future when thinking machines take over the world. Not heavy-handed tragic stuff that will bring you down, but intricate funny plots that rival Tolkien for originality and audacity. Trurl and Klappaucius are always trying to out-invent one another. If you're into computers, cybernetics, or higher calculus, you'll enjoy The Cyberiad as much as I did. \* FRANKFURTER FUNNIES 2 is one story & some collected weenie-art. That one story is "Sausage-head" and it's hard-core humor so say you're over 18 or 21 when you order one for a buck from Mendel Marks, P. O. Box 6593, San Francisco, Ca 94101. It's 8 pages, 8x11", B/W. You can still get FF #1 for a quarter or a weenie drawing. \* Aline & Diane's new book, TWISTED SISTERS, is a hit around Cotati. If you haven't seen it, it's kind of the feminine counter-part to Binky Brown. Snappy dialogue & funny sex. Someone asked me where Cotati was. It's a smalltown about fifty miles from San Francisco. My theater company is based there and so am I when I'm not working on a show or teaching a class in the Bay Area. \* Into educational comics? Drop a line to Educomics, P. O. Box 40246, San Francisco, Ca 94140. Leonard Rifas, Shelby & Roger May are some of the folks who work in that form. Some of the books are NET PROFIT & AN ARMY OF PRINCIPLES. \* A sample COMICOLOGY FAN REVIEW is 40¢ from Doug Fratz, 1810 Metzert Rd, #14, Adelphi, Md. 20783. 6/1/76

SIMPLETON and THE PORTABLE FANZINE. We need publications like these, tabs that are comix-oriented. \* Well, just when I begin to think maybe those Eastern hysters are right and the ugs are dead, a comic like AMERICAN SPLENDOR comes along to shake me out of my depression. 52 pages and a color cover! And no ads! Harvey Pekar wrote it and it was drawn by R. Crumb (who I doodled for you to your left), Greg Budgett, Gary Dumm, and Brian Bram. The stories are in that realistic personal autobiographical style that was revived by Justin Green in Binky Brown Meets The Holy Virgin Mary. There's a nice reflective piece

**cobblestone**  
the art newspaper  
only \$5.00 for one full year.

Send all checks to  
Fragments West  
P.O. Box 1128  
Los Alamitos, CA 90720

**TRICK FUNNEL #1**  
Tube Funnies  
\$2.50 cheap!  
Jamie Alder  
2084 Pauline St  
Ann Arbor, Mich.  
48103

# STAND BACK FOR FLYING GLASS!

120 PAGES OF RARE  
AND UNPUBLISHED  
ART AND INFORMATION.

## THE ILLUSTRATED HARVEY KURTZMAN INDEX

SEND  
\$4.95 TO:

GLENN BRAY  
P.O. BOX 4482  
SYLMAR, CAL.  
91342

### TRUTHS REVEALED!



FINALLY WITH THE CAPITAL LOOMING IN THE DISTANCE, HE SUGGESTED WE REST. AND THEN HE SPOKE TO ME FOR THE LAST TIME...

Aquare, what did you mean when you said I would be the instrument of hope of the future? I cannot bear any children.

Your child will be born when the time is right. You see, Nedlaya, in you is the seed of the future greatness of both Moorengan and the Tamra.



© CAROLYN KATZ. 1976

The world of Jack Katz becomes more complex in the fourth and final book of the prologue to THE FIRST KINGDOM. In this one, Tundran, the hero is born, and the reader is confronted with more of those magnificent panels that stagger the eyeballs. One of them has over three hundred characters. When Kurtzman met Katz at Underground

'76, he said, "Well, it's Jack Katz, the human drawing machine." During the Saturday night jam, someone said, "Hurry up, Jack, you've only got 300 more characters to go." Well, he has 20 more books to go and he says it will take about ten years. He started Book 5 this week. Publisher is Comics & Comix, 2512 Telegraph, Berkeley, Ca.



HEAVILY TATTOOED MEN AND WOMEN. Spider Webb.

McGraw-Hill. 1976. \$5.95.

"Freaks are the much needed escape from the humdrum. They are poetry."

-Albert Perry, 1933

I was a sailor for that time I saw my some of them humorous. For many, getting akin to becoming manhood. I of young guys a San Diego for their roses American eagles. late in 1955 on a board ship with Rupert, a muscular without a hair on quiet guy who smi-say much. For some to me the last per-who would get a all of us one day in Hong Kong when he came back to the ship with his with an American eagle. some girl's name on it, bird? Anyway, Spider Webb folks who are tattooed and this collection in a fine book called HEAVILY TATTOOED MEN AND WOMEN. You'll see people who have had their entire bodies covered with intricate designs, some of them to make their living in Circus sideshows, others for aesthetic reasons. You'll find out that it was common for some people to have pictures of movie stars like Charlie Chaplin & Tom Mix engraved in their skins in the twenties. In an excellent introduction, Marcia Tucker tells the origins of the art. It's a unique photo collection.



CLAY · GEERDES'  
**COMIX WORLD**

© Clay Geerdes. 1976. Sub: 350 for 12, 650 for 24. BACK 45  
ISSUES 725. BOX 507. COTATI, CA 94928. DATE JUNE '76.

Looking Komiks 1  
 contains one 8  
 page story by  
 Danny Bulanadi,  
 "Xandra," a tale  
 of a young woman  
 whose parents are  
 slain by the Cap-  
 tain of the guards,  
 leaving her to  
 get revenge upon  
 them. Bulanadi  
 is a fine illus-  
 trator & drafts-  
 man. The pace  
 is fast and the  
 action is always  
 seen through the  
 eyes of the tar-  
 mer and his fam-  
 ily. 84x11" stap-  
 led. 50c pp. from  
 Gary Arlington,  
 Co., 3339 23rd  
 St., San Francis-  
 co. Dealers in-  
 quire. "Xandra"  
 was written by  
 Manuel Wad. \* \*  
 Gary opened his  
 store on April



ITEMS: Crumb wrote Fred Burkhardt an interesting letter in which he insulted me personally, because of certain aspects of CM that he disliked. That letter and my reply appear in Portable Panzine, the second part of the Underground '76 issue. To get them, send \$1 to Fred Burkhardt, 2360 Rohs, Cincinnati, Ohio 45219. \* It's not true that Treelanders never make it. Bob Votko, who works in a grocery store in Lorain, Ohio, tells me he just sold a pair to Hustler. Bob, a prolific cartoonist who probably talks as fast as he draws, does a cartoon newsletter called Plastercoaster. He's done 4 of 'em at 2541 Jackson St., Lorain, Ohio 44052. His COMIX CONNECTION NEWSLETTER never made it. A bit of comic history at #1. Some of you guys who are trying to break into the game might enjoy writing to Bob & sharing some experiences. \* Doug Bryson's second comic book is Lightning War and other Blitzkrieg runnies and it sold out right away so you'll just have to scribble it on your list & watch for some ug collector to come along and give one up. \* Brad Roster, a Texas cartoonist, is publishing a mag he calls Jabberwocky, which makes him a fellow Lewis Carroll fan. The lore of Alice is everywhere from "White Rabbit" (on the Alpine album, Surrealists-by the Pillow) to "Tiny Alice," a bizarre sex play by Edward Albee, which had a lot to do with making ACOT the biggest repertory theater company in Northern California. ACOT did Alice down at Stanford in 1965. Not that Jabberwocky even has anything to do with Alice, but the name made me happy and I thought I'd toss the other references in. \* And who's nostalgic about the sixties? I get that a lot because I refer back to the early days of the 60s in my mentions of the new comic, but I think the seventies are more interesting in a lot of ways than the '60s; the comic art certainly is. The early stuff in RVO & the other tabs was pretty

You ug buyers and readers may be interested in an evaluation of yourselves by Howie Chaykin: "...the people who buy undergrounds are interested basically in bad artwork, bad stories and sexual themes. A fairly large percentage of undergrounds are bought by fairly straight morons who need something to look at while they're thinking about getting laid." This brilliant remark appears along with many others in COMIC ART NEWS AND REVIEWS (Mar-April, '75). It's 50¢ from John Balge, Box 2005, Stn. B., Kitchener, Ontario, Canada. You need a copy just to read J. R. Cochran's story on what it's like to work for Warren Publishing Co. Says Cochran: "I think comic art is an art all by itself, almost entirely removed from illustration per se. To my way of thinking, the real comic artists are those people who combine the best elements of caricature, cinema and draftsmanship." Lots of stuff for you intellectuals to fight over in this one. On Chaykin's comment, I need only comment that I know most of the Marvel, DC, Warren, and other establishment artists buy and read ugs--does this mean these guys are "fairly straight morons?" Kind of confusing, isn't it? \* \* You can now get a SUPERHERO MERCHANDISE CATALOG fm Ivan Snyder, P. O. Box 777, Dover, New Jersey 07801. This will help you find out about all the toys and stuff that keep the factory comics alive. The mag consists of ad pages from the straight comics, and is rather like an ordinary Marvel in that respect, since the Spider-man reader continues to get less & less art and more and more ads.\* \* A letter from Lee Marrs says there is nothing to that rumor that has been going around that Star\*Reach Productions is backed by Marvel. "Mike started & still runs Star\*Reach Prod. from \$ from his savings, his father & bank loans," says Lee. Her popular character Pudge will run as a two page spread in a new S. F. based mag, Women at Work sometime this year. \* \* \* I stopped by Gary Arlington's store & he wants me to tell you all that the Bay Con is Sept 17-19 at the Sheraton-Palace Hotel in San Francisco. \* \* \*

lame by anyone's standards. Any-  
way to paraphrase  
Scoop Nisker, a  
local newscaster,  
"If you don't  
like the art you  
see in the comix,  
draw some of your  
own."\* To your  
right is a sample  
panel from Harv  
Pekar's American  
Splendor. It's  
a buck and a quar-  
ter from him at  
Box 18471, Cleve-  
land Hts, Ohio  
44118. Some inte-  
rview informatio-  
n on him in my

next issue. \* From Amsterdam, TANTE LENY #21 (Apr, 1976) is ready. \$3 pp from Evert Geradts, Hulshorststraat 269, Den Haag, Netherlands. New stories by Joost Swarte, Geradts, Peter Pontiac and a number of new Dutch artists. Most American readers will never see Amsterdam, but there is a film making the rounds which shows a lot of the city. Sensations is

**'Cobblestone**  
the art newspaper  
only \$5.00 for one full year.

Send all checks to  
**FragmentsWest**  
P.O. Box 1128  
LOS ALAMITOS, CA 90720

the name and it is a heavy sex film which was written and produced by Alberto Ferro in 1975. If you have an adult movie house in your town, that's where to ask about it.

SHE REALLY MADE ME FEEL LIKE AN ANIMAL. I FELT ASHAMED OF MYSELF, Y'KNOW. THERE'S ALL THIS WOMEN'S LIB STUFF IN THE AIR, SO I FELT LIKE I WAS A MALE CHAUVINIST.



You ug buyers and readers may be interested in an evaluation of yourselves by Howie Chaykin: "...the people who buy undergrounds are interested basically in bad artwork, bad stories and sexual themes. A fairly large percentage of undergrounds are bought by fairly straight morons who need something to look at while they're thinking about getting laid." This brilliant remark appears along with many others in **COMIC ART NEWS AND REVIEWS** (Mar-April, '75). It's 50¢ from John Balge, Box 2005, Stn. B., Kitchener, Ontario, Canada. You need a copy just to read J. R. Cochran's story on what it's like to work for Warren Publishing Co. Says Cochran: "I think comic art is an art all by itself, almost entirely removed from illustration per se. To my way of thinking, the real comic artists are those people who combine the best elements of caricature, cinema and draftsmanship." Lots of stuff for you intellectuals to fight over in this one. On Chaykin's comment, I need only comment that I know most of the Marvel, DC, Warren, and other establishment artists buy and read ugs--does this mean these guys are "fairly straight morons?" Kind of confusing, isn't it? \* \* You can now get a **SUPERHERO MERCHANDISE CATALOG** fm Ivan Snyder, P. O. Box 777, Dover, New Jersey 07801. This will help you find out about all the toys and stuff that keep the factory comics alive. The mag consists of ad pages from the straight comics, and is rather like an ordinary Marvel in that respect, since the Spider-man reader continues to get less & less art and more and more ads.\* \* A letter from Lee Marrs says there is nothing to that rumor that has been going around that Star\*Reach Productions is backed by Marvel. "Mike started & still runs Star\*Reach Prod. from \$ from his savings, his father & bank loans," says Lee. Her popular character Pudge will run as a two page spread in a new S. F. based mag, Women at Work sometime this year. \* \* \* I stopped by Gary Arlington's store & he wants me to tell you all that the Bay Con is Sept 17-19 at the Sheraton-Palace Hotel in San Francisco. \* \* \*

lame by anyone's standards. Anyway to paraphrase Scoop Nisker, a local newscaster, "If you don't

like the art you see in the comix, draw some of your own." \* To your right is a sample panel from Harv Pekar's American Splendor. It's a buck and a quarter from him at Box 18471, Cleveland Hts, Ohio 44118. Some interview information on him in my

next issue. \* From Amsterdam, TANTE LENY #21 (Apr, 1976) is ready. \$3 pp from Evart Geradts, Hulshorststraat 269, Den Haag, Netherlands. New stories by Joost Swarte, Geradts, Peter Pontiac and a number of new Dutch artists. Most American readers will never see Amsterdam, but there is a film making the rounds which shows a lot of the city. Sensations is

SHE REALLY MADE ME FEEL LIKE AN ANIMAL. (I FELT ASHAMED OF MYSELF, Y'KNOW. THERE'S ALL THIS WOMEN'S LIB STUFF IN THE AIR, SO I FELT LIKE I WAS A MALE CHAUVINIST.



C'MON, MARV, I'M NOT JUST A PIECE OF MEAT, Y'KNOW.

BUT, BABY...

**cobblestone**

the art newspaper

only \$5.00 for one full year.



Send all checks to  
**Fragments West**  
P.O. Box 1128  
LRS ALAMITOS, CA 90720

the name and it is a heavy sex film which was written and produced by Alberto Ferro in 1975. If you have an adult movie house in your town, that's where to ask about it.



COMIX WORLD NUMBER FIFTY!  
Copyright Clay Geerdes '76.  
World Rights Reserved. "The  
Nerds" are copyrighted by  
Gilbert Shelton & David  
Sheridan and appear through  
the courtesy of Rip Off  
Press. Subs are \$3.50 for  
12 issues, \$6.50 for 24.  
45 back issues for \$7.25pp.

Q. How old is Comix World?  
A. First one was published  
in October, 1973. Q. What  
was the comix scene like at  
that time? A. It had peaked  
as far as quantities of ugs  
was concerned. The last big  
batch came out at the first  
ug con, April 20-22 at UC.  
The main publishers, Turner,  
Schenker, Donahue, Kitchen,  
Moriarty, all sat on a panel  
& talked about the shortage

of paper and the effect the Supreme Court's decision  
re obscenity would have on the comix. It was partial  
truth. I think the paper trip was like the gas  
shortage, a way to double and triple the prices in a  
very short time. Worked, too. Higher prices on ugs  
may have effected sales more than the Supreme Court,  
but it's true that many small retailers around the  
country stopped carrying ugs because they didn't have  
the bread to fight the possibility of a bust and  
court trial. Q. How is the comix scene today? A. I  
think it's healthier than ever. All of the companies  
are trying to produce the best books they can and  
though fewer books come out in '76 as compared to 73  
most people feel the quality of the art is appreciably  
higher. Q. A lot of people would like to drop  
the whole idea of ugs and let it die. How do you feel  
about that? A. Let it bleed. I'm aware of the  
current attitude of rejection toward anything sixties  
and those who bag the ugs there reject them along with  
acid and love beads. They're not fashionable. So  
when have comics of any kind ever been fashionable  
outside the comics community? Compared to the population  
at large, there are only a handful of us who care about  
comics at all. One of the things I have learned through  
the newsletter is that there is a new generation of young  
cartoonists and most of them refer to what they are doing  
as underground comix. As the look of their work is not the  
look of Shelton or Crumb or Spain, this means the term is  
being redefined. I think these neo-undergrounds are very  
much alive. The books are crude and printed in all sizes  
and shapes, but they show the kind of unrepressed  
creativity that typified the early ugs. If you're saying  
the term 'underground comix' means Crumb & Shelton to you  
and only them, then these new books are something else  
to you, but to the younger cartoonists who have come along  
in the wake of Shelton and Crumb and claimed the term as a  
definition of what they are doing you're wrong and they're  
right. Let me say this: The word underground isn't selling  
right now. The popular media doesn't want any part of it.  
Meanwhile, underground fandom is just beginning and the  
bulk of my 400 subscribers draw, write, and collect what  
they consider to be underground comix. Q. Where are most  
of your readers from? A. California, Texas, Illinois, New  
Jersey, New York, and Canada. Those who subscribe to the  
newsletter. Many more read the columns in the Simpleton,  
Fandom Observer, Cobblestone, & other places it runs. I  
often get letters from Denmark, Sweden, Amsterdam, Paris,  
London and other European places from people who saw the  
column in translation. What goes into CW is largely upon  
the readership. My ex-Bay Area readers are concerned, for  
example, about accuracy of addresses where they may get the  
comix. Local artists & other people I know rarely understand  
how critical CW is to the isolated fan in a small town. He has  
no access to a comic store stocked with 500 ug titles &  
must depend upon CW & other mail order information.

# COMIX WORLD

BICENTENNIAL ISSUE

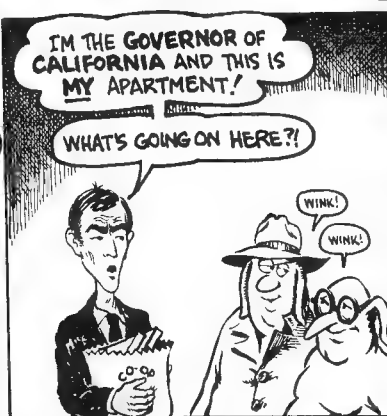
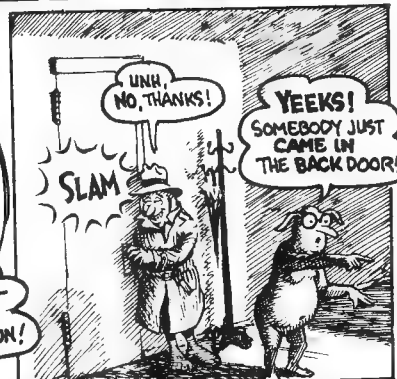
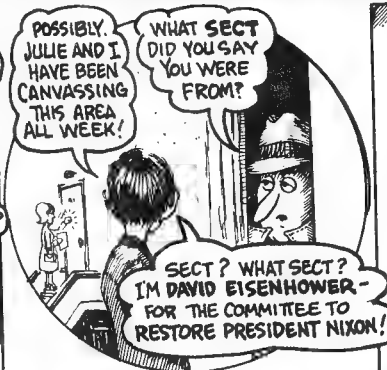
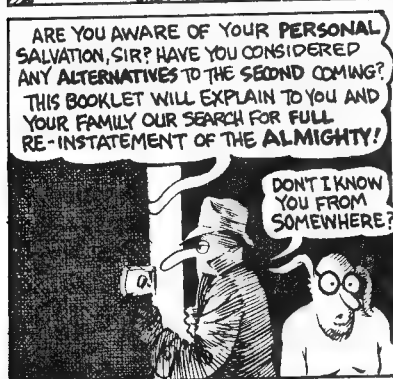
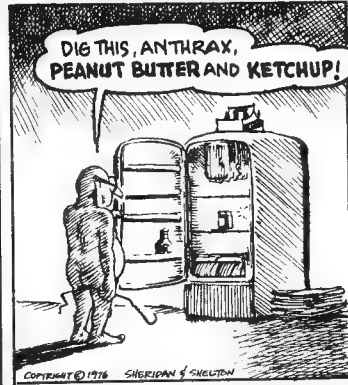
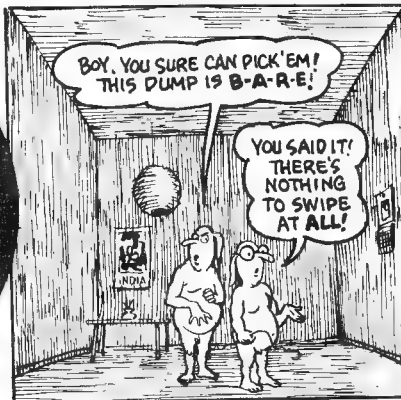
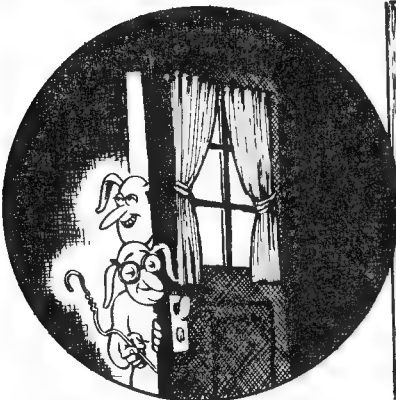


CW is a response. A lot of young people write and draw and send their stuff to publishers and never get a reply. They can't learn anything about the comics game because no one will tell them. CW always replies & right away as many readers can tell you. Q. Sure, but Comix World is supposed to be about underground comix, and-- A. No, you're wrong. Comix World includes a lot of different aspects of contemporary society. I think of it as history in progress and I do not mind that it functions in various ways to assist cartoonists and collectors. Some people think of it as nothing more than advertising (which is vaguely

negative to them), but there are different kinds of advertising. CW informs those who pay to be informed about what is happening in the comix and what is available to them. Very little hype (bullshit designed to sell something worthless) is included. Q. Come on, are you going to tell me you've never hyped the comix? A. Hell, no, but I don't do it in the newsletter. I sell the hype to the tabloids to get the money to print the newsletter. Q. Comix World has lasted a lot longer than the average fanzine-- A. CW isn't a fanzine. I'm not much of a fan. A fanzine is usually started out of love for some particular line of comics like the EC Fan Addict Bulletin or a particular artist like Frank Frazetta. CW is unlike any of the going zines, fan or pro, as a comparison will show you. It's my medium of expression and communication. I'm a teacher, writer, photographer, actor, organizer, what-have-you, and CW is the way I keep in touch with lots of different people and projects that interest me. My correspondants use it for their special interests as I do. It has a flow. It changes. If it didn't, I would have dropped it long ago. I'm human, just like you. I'm into the comics, but I'm also into theater and other things & all of it turns me on, keeps me excited about life. Q. Then CW will continue? A. CW is a book. Right now it's about 110 pages long. My secret project is a magazine. Q. Called COMIX WORLD? A. No, I have a different title, but it will include articles, art, and photography as CW does. Q. What do you see happening with the comix? A. They'll go on. A few will come out every year. The best of the new artists will find their in. We'll see some more anthologies, which serve to extend the readership into areas where the comix cannot. The guys who grind out superheroes like to talk about having a new audience every five years, well, that's true of ugs, too. Lots of switchers from Spidey to the Freak Brothers around these days. Q. The Freak Brothers really get around. I've seen them in a lot of papers lately. Has success changed Shelton any? A. Ask Shelton. Whenever I stop by Rip-Off Press, he's congenial. I don't see him as much of a game player. He and Sheridan and Richards have a together studio down at Rip Off. They enjoy their work. It's pleasant to go and visit there because they don't talk about money all the time the way a lot of artists do. They like comics. Q. You mean there are artists who don't like them? A. Sure, it isn't a lot different from any other line of work when the glamour wears off, and there are cartoonists around who make good money, but have little love for the art. You feel a lot different about something you have to do than you do about something you want to do. Comics are junk, dope, and they're the same to those who do them as those who read them. It's a rare cartoonist who doesn't have to grind out commercial gigs to support his comic art habit. Q. That's all our time, Clay. Anything else? A. Just tell everyone to watch out for WET SATIN, the women's sex fantasy comic, and for Rip-Off's Fat Freddy's Cat & Give Me Liberty, and for Krupp's KURTZMAN COMICS!

# NERDS

Get your Postpaid, Hand-Lettered  
**NERD ACTION BUMPERSTICKER**  
SUPPORT NERD ACTION!  
\$5.00 CHECK OR M.O. ONLY  
BOX 1628, FAIRFAX CA. 94930



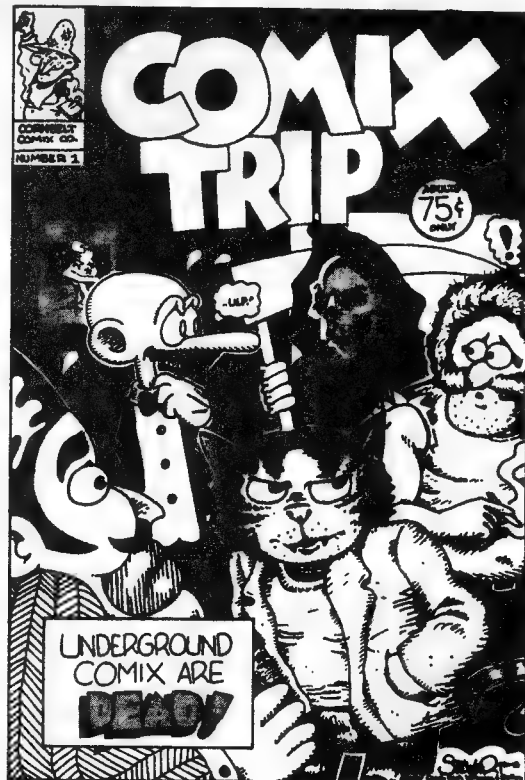
DEMONSTRATE YOUR PERSONAL PATRIOTISM IN A FULL-COLOR FREAK BROS. T-SHIRT! \$4.95

BE SURE AND SPECIFY SIZE (SMALL, MEDIUM, LARGE) WHEN ORDERING FROM:  
RIP OFF PRESS  
BOX 14158  
SAN FRANCISCO 94114  
FOR LATEST RIP OFF CATALOG OF GOODIES

RIP OFF PRESS UNDERGROUND BEST-SELLER

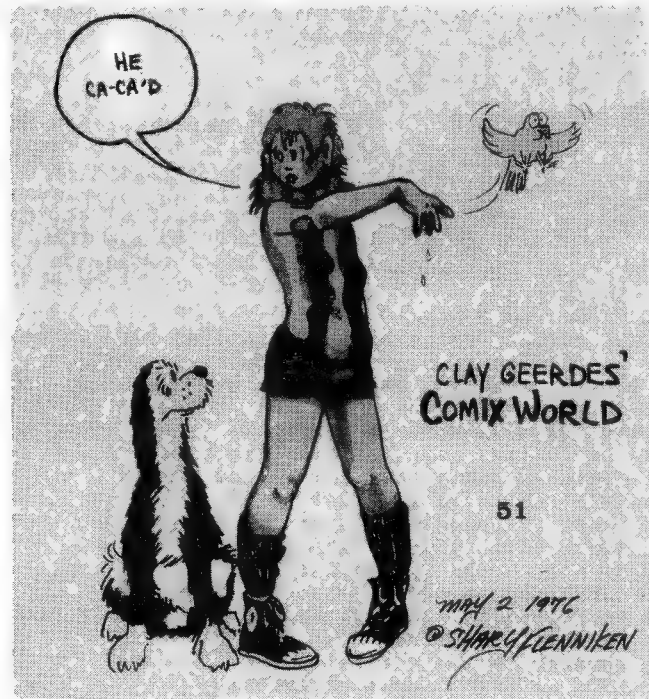
IT'S THE BEST OF THOSE FABULOUS FURRY FREAK BROTHERS!!  
(THE BEST OF THE RIP OFF PRESS VOL. II)

CONTAINING THE BEST OF THEIR MADLY ADVENTURES FROM THE YEARS 1968 TO 1978. IT'S A LAUGH riot!!  
\$3.50  
OR SEND \$3.75 TO:  
RIP OFF PRESS  
BOX 14158  
SAN FRANCISCO 94114



100 PP.

THE COMICENTER  
1127 P STREET  
LINCOLN, NEBRASKA 68508



© clay GEERDES. July 1976. WORLD RIGHTS RESERVED. BOX 507, COTATI, CA 94928. SUBS: 3 \$5 for 12, 6 \$5 for 24. 50 BACK ISSUES 8 \$5. LOGO BY SHARPY FLENNIKEN, CREATOR OF "TOTS AND BONNIE." ALL ART IN COMIX WORLD IS COPYRIGHTED BY THE ARTIST CONCERNED.



WHAT'S COBBLESTONE? It's a free tabloid, published by Mark Eliot, Phil Yeh, and Randy Kosht in Laguna Beach, Ca. Lately, it's become a good place for new artists to get exposure. The latest is #18 & I've excerpted a few samples here. If you want the entire paper & you will, send a contribution of 50 cents to Fragments West, P. O. Box 1128, Los Alamitos, Ca 90720. Rock Mother is a strip by California Comics artist, Will Meugniot. Phil Yeh interviewed Harvey Kurtzman at the Berkeley Con & the photos in Cobblestone were done by Clay Geerdes and Michele Wozniak. Claudine Maugendre, one of the publishers of L'Echo Des Savannes, told Phil the story of the new French undergrounds and that's in



WILL MEUGNIOT

JAM: Any wise words on comic books—the way they're going now?

KURTZMAN: Wise words? Cut velvet. No, comic books have eternally gone through these cycles as long as I can remember and it's probably a law of nature, and in publishing, particularly uncontrolled. So they fall prey to this kind of phenomena where a bunch of guys are publishing all in violent competition and somebody finds the way and he sets up a leadership and everybody follows. He finds the vacuum and everything gets zipped into the vacuum and everybody tries to make it and they over-produce. They have to, that's a competitive impulse. Obviously they can't all survive because there aren't enough readers. So then they start dying down and obviously the fittest survive. Now, DC is very capable of survival because DC is a hydra-headed organization. They don't have to make money in the magazine department. If they make a profit distributing that's all they need. They've got a lot of strength. Right now Stan Lee has strength (in that) he has the best editorial approach, that's what everybody's buying. So he'll probably survive and also he's got a very swift corporation. Marvel is part of a conglomerate—just a wing, a small part of a conglomerate. Another part of the natural cycle is when things are bad everybody starts reevaluating their old formulas and they try new ones and of course that's great because the earth gets turned over and you start growing new things. Very often that's what determines the survival of a company. DC has been trying new things now and coming up with something fresh and new.

#18, too. Phil's closing remark is to your right. As a lifetime opponent of all forms of censorship, I agree with Phil 100%.

For five dollars, you get a year of Cobblestone and you support what is becoming a very together paper. With 40,000 circulation, it's a worthwhile spot for you guys with stores and comix to sell to place an ad.\* Give Me Liberty! has been published in comic & book format by Rip Off. A collector has to have both, right? The comic-75¢, the perfect bound ed-\$3.50 & the address is P. O. Box 14158, S. F., Ca 94114.\* Rich Gamble says "ugs need proper marketing to reach the audience" and mentions Rolling Stone. Rich missed out on the color tab, The Funny Papers. Well, it's not like you think, Rich. If RS liked comix, they'd run some. Ads get rejected sometimes, because an ed-

America is celebrating its 200th birthday this year. A celebration that is based on the FREEDOMS our forefathers gave their lives to defend. One of these freedoms is the right to be able to print anything one wants. Perhaps when our Government remembers this, our own underground movement can grow as in France. And our talented artists can earn a decent living drawing comix that really show us life as it is so that we can perhaps correct the problems of our society, rather than suppress them.





Some interesting material in the Summer '76 issue of ARCADE. Continuing with his exploration of comic forms, Art Spiegelman has done a parody of Rex Morgan, M. D. called Nervous Rex, the Malpractice Suite and it is the strangest looking piece of art you're likely to see this year. Art's technique is to use a normal panel within a panel that is not

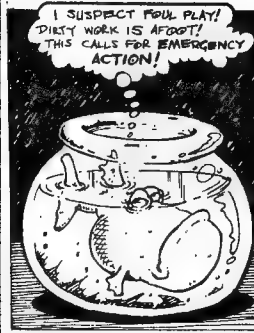
at all normal, creating a lot of distortion. The inner panels are regular newspaper strip style, parts of bodies, standard expressions and gestures, word balloons, but Spiegelman extends and combines them in various ways which suggest the latent content. To take an analogy from psychoanalysis, one might see the ordinary panel as the manifest content, the consciously repressed everyday world, while the extended panel included the latent or unconscious content, those aspects of ourselves that are not public and do not appear in the daily strips. All things are distorted in the unconscious and to represent that realm of the psyche, Spiegelman distorts the anatomy of the characters. A humorous effect is created and it is a funny parody. Needless to say, it is not linear and to try to read this story is absurd. It is all taking place in the same moment of time. Interesting to see what the characters are doing with the rest of their bodies when all one sees is a hand holding a telephone receiver up to an ear & I'm sure this little parody will

HOWEVER, ALL THINGS CONSIDERED, CLASSICAL INTERPRETATIONS MOST NOW BE CLASSIFIED AS BEING VERY OBSOLETE.



talk the way they would actually talk." Harvey is already into the 2d issue of Splendor. Last Gasp & Krupp will be carrying his books. He gets mail at Box 18471, Cleveland Hts., Ohio 44118. \* Sandy Cutlet says GUANO 1, 2, & 3

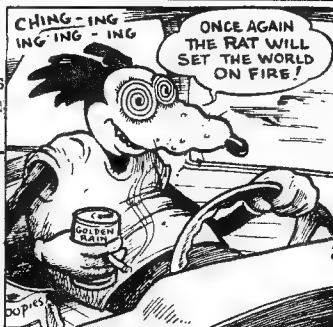
DONALD DOGFLY HAS A PET PIRHANA WHICH HE KEEPS SECRETLY IN THE CABIN SHED. THERE ARE OTHERS WHO WOULD LIKE TO OWN THIS FISH.....



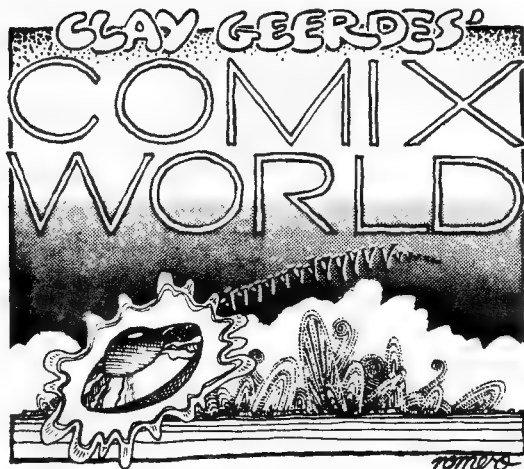
were published at U of Houston. He wants to know if they were tabs or books & what comic material they contained. Write c/o CW. \*Seattle Simpleton 3 has a nice Shary Flenniken cover & it's 75¢pp from 4417 Fifth Av NE, Seattle, Wa 98105. All three issues still available. \* \* From England, ZOMIX COMIX, Hunt Emerson's solo book. He owes a lot to George Herriman & Bob Crumb. It's a likable and funny comic. Address Birmingham Arts Lab, 5 Tower Street, Birmingham B19 3UY ENGLAND. ZOMIX is Large Cow #5. Samples on this page are from the strip "Donald Dogfly and the Pirana." 24pp, 8x11" B/W, color cover. \* My photo of Loretta & Shieka, two pregnant ladies with FREE STORE on their bellies appears in Aug HUSTLER. I didn't write the copy. Free Store has been suppressed by the Park Dept temporarily. C. G. 7-76

itor doesn't like comix. It would seem to me that RS readers would be Mr. Natural fans, but ol' Natch is running in the Village Voice and Bay Guardian. Ms. has refused ads for Wimmen's Comix & New West rejected one for Bi-centennial Gross-outs. Always a story behind the scenes, gang.\* COMPASS 12 has my article on the '76 con & mucho straight comic news. \$3 for 12 from Tony Scialis, 1100 Cutspring Rd., Stratford, Ct 06497. 65¢ for the single issue. \*\* Chicago Comicon, August 6-8 at the Playboy Towers, 163 Ea. Walton St., Chicago, IL 60611. \$5 for all 3 days. \$40 tables. \*\* If you're reading this at the San Diego Con, hi! \* \* \* Says Martin Simonson: "Your newsletter is invaluable to me as I am stuck in a small NE Minn town where it is tough to find NatLamp let alone any ugs." \* \* Another hutch-full of bunnies gets the ax tonight when the S. F. Playboy Club closes its doors--and did you hear that maudlin stuff on dylan's Desire? Geez, remember when dylan was the avant-garde and everybody wonder what he was gonna do next?\* COMIX TRIP is by John Stewart, the guy who did Telegram Sam in Nebraska in 1974. More on it later this year.\* Underground '76 got a rave review in Ozark Fandom 7 (25¢ from Chris Rock, Rt. 2, Box 265, Mtn Grove, Mo 65711.)\* HARVEY PEKAR ON THE STYLE OF AMERICAN SPLENDOR #1: "My writing style draws on several traditions, including the George Ade-Ring Lardner tradition of short story writing; italian realistic movies like Bicycle Thief & La Strada, and Yiddish culture and humor. I am a first generation American Jew; My parents are from small towns in Poland. I grew up in an urban working class environment--Cleveland--and have worked at menial jobs to support myself. The things I write about may seem to some to be mundane, everyday occurrences, but I think they're the stuff life is made of. I try to tell the truth in my stories, to avoid simple solutions and pat endings. I have a good ear for dialect & my characters

give some of you a new insight into the daily strip funnies. The complex series of interchanges in this work bears close study. I'm sure many of you will find material for an entire article in this two page trip. Nice to see Armstrong's Mickey Rat back in action again. The artwork has improved even though the story is rather mundane. The art of Rory Hayes hasn't changed much since he did



Borevman for Gary Arlington back in the late 60's. He has two pages in Arcade 6. Spain's Deadline is well drawn. It reflects an interest in tv cop shows that has been manifest in Spain since he did Manning and Trashman. Hopefully, we'll see a third issue of Subvert this year. Those of you who are nostalgic for the early Crumb will enjoy the six pages of "Those Cute Little Bearzie-Wearzies." It'll make you feel like it's 1935 again. Arcade is \$1.50 now and all six issues are still available as of July 1, 1976.\* Where do you find ORGASMA? In a new sex mag just out in New York. The first issue of Pillow Talk is dated July '76 & sells for a buck. 208 East 43rd St. NYC 10017. Orgasma is drawn by Nick Cardy who did one of my favorite comic books, Bat Lash, for DC a few years back. Jackie Lewis, the owner of the mag wrote the script. Orgasma is one of the strangest super-heroines yet created. In real life, she is Jennie Watkins. A brutal rape turned her off of sex until she met a gentle man who turned her back on again. Her orgasm was so powerful that it caused her to vow that her mission in life would be to bring sexual fulfillment to everyone. Thing is, where did she get that Vampirella costume?  
C. G. 7-1-76



A Cubist Dada Cartoon Movement in Colorado? That's where it's at. Some of the guys are Ed Romero, Darrel Anderson, and Kirk Kennedy. They publish a tab, Scrabbitts Reno Comics (50¢pp), Everyman Comics (Realm 6, \$1 pp.), and a newsletter tab. The art is very good, head comic style. Next Scrabbitt will feature a full-color Odd Bodkin's strip by Dan O'Neill and Gary Hallgren. Several of these color Sunday pages were on display at the Con '76 art show. Ed Romero connected with artists like Larry Todd and Larry Ripp as well and their work will appear in Scrabbitt's, too. Realm 7, another all comics issue will have 10 pp of color. Artists may write to editor Ed Romero at 432 S. Cascade, Colorado Springs, Colo. 80903. Information for those who wish to order Scrabbitt's & Realm will appear in CW when I receive copies. Logo above by Ed Romero.

7-15-76



COMIX WORLD 52. July 15, 1976. Copyright by Clay Geerdes. Box 507, Cotati, Ca 94928. World Rights Reserved. Subs: \$3.50 for 12; \$6.50 for 24. All back issues \$8 (\$7.25 to regular subscribers who order before September 1, 1976). Logo by Eric Vincent, creator of Cerberus. All art herein copyrighted by the artist concerned.

Compare the new stuff with the original. The style is smoother, but has the content changed? Can it change, given the narrow range of the characters involved? Be your own critic. Think your own thoughts. I prefer the worst of the underground to the best of the overground. If you want to know the overground attitude toward the comic reader, see Joe Brancatelli's essay, "The Comic Books" on p. 43 of EERIE 77. That's in case you didn't know it already from those phony bullpen pages. You Corben fans will want that EERIE anyway since Richard did the cover and illustrated Bruce Jones' "Within you . . . Without You." \* \* Yes, I've read all four issues of PUNK and it's great stuff, all hand-written with a lot of variation in the layouts. Harvey Kurtzman (guy sure is getting lots of ink, ain't he?) interview in #4. There's even a picture of Harv & Gloria (choke!) Steinem back in the days when the Ms. bigwig was HK's assistant on HELP! PUNK, 356 10th Ave, NYC, NY 10001. \$1.25 pp.\* \* Jerry Lane's big seller, Middle-Class Fantasies, is back in print. This was Lane's M. A. thesis at Fresno State College. First edition was run by the short-lived Cartoonists Co-op Press in 1973. Lane's work appeared in Harpoon and Apple Pie. Fantasies is available from Last Gasp. \$1.35 pp.\* \* What kind of man reads ZAP COMIX? "a skinny, younger-than-middle-aged guy with white shoulder-length hair and matching bushy beard, though the mustache was black and so were the eyebrows and streaks of black were elsewhere in his hair. He was wearing a long-sleeve lumberjack plaid shirt, and both shirt and beard seemed out of place in summer, but then maybe he stayed in where it was air-conditioned most of the time." That's one described by Max Collins on p. 42 of his latest thriller, The Broker. Collins is an EC/ug collector with a penchant for incorporating comic material into his plots. Bait Money and Blood Money contained such stuff. Broker was written about 1972. \$1.55pp from Berkley Books, 200 Madison Av, NY NY.



©1976 HARVEY KURTZMAN  
from Al Capp's Li'l Abner #79

afficionado like Roger Brand or Ron Graham can do that. I can say the Index reduces and reprints a lot of "Hey Look" "Genius" and other pages that show the range of HK's whimsical humor. 10 sections from comic book work to tv ads & Sesame Street films. There are a few bonus drawings, too. \$4.95 from Glenn Bray, P. O. Box 4482, Sylmar, Ca 91342. 120 pages of rare eyeball kicks.

Signed copies of Broker & sequel Broker's Wife for \$4 (both) from Max, 117 Lord Avenue, Muscatine, Ia 52761.\* \* Glenn Bray says I have to give the Illustrated Harvey Kurtzman Index a rave review & that's easily done. Tell you it appears disastrously complete from HK's Buffalo Bob contest winner in Tip Top 36 (1939) to his recent solo work in L'Echo des Savannes. I can, but vouch for the information, I can't. Only another HK



from L'Echo Des Savanes #8

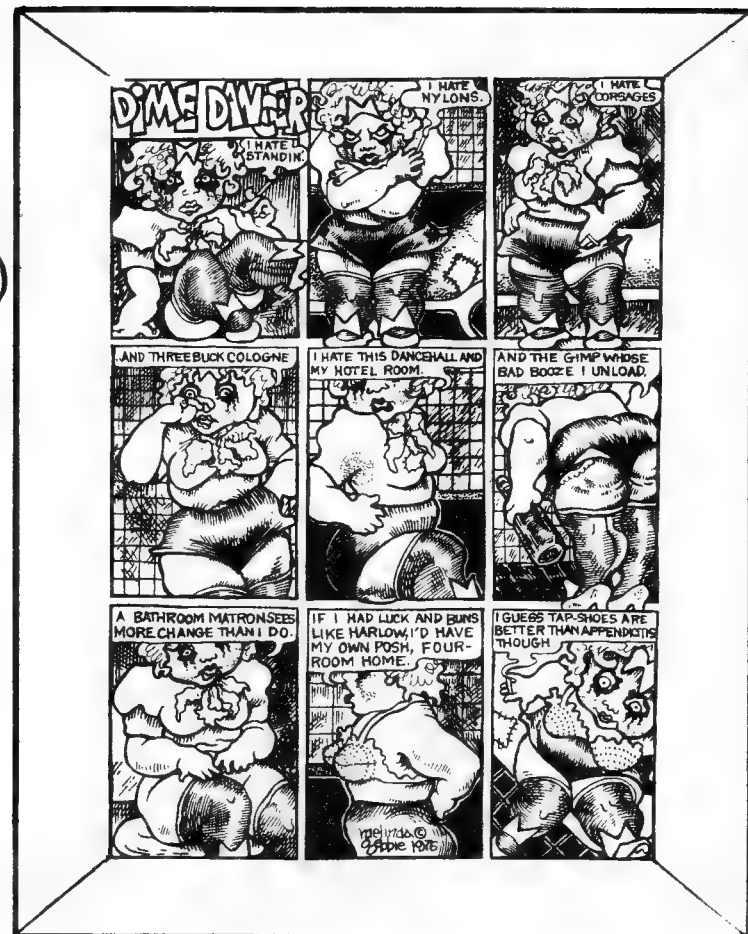


KINKY STUFF: Orgasma, the latest super-heroine, takes on a job with the Liberation of Vital Energies League, in the second issue of Pillow Talk. Meanwhile, you can compare what she does with the fantasies of some real women as they appear in Wet Satin (available from Last Gasp, Box 212, Berkeley, Ca or Krupp, Box 7, Princeton, Wis.).\* Bob Anderson sez "you could be a little critical of comics that deserve it, instead of just telling their contents and where to send for them." Well, I'm a critic at times, but rarely in CW, and when I am I don't take myself very seriously. Most of the critics read CW. They write to me. I know where they are coming from be it popcult, academia, or ug journalism & I'm glad they're into it, but I haven't seen much good come of criticism in my own experience. Have any of my students become proficient writers as a result of my meticulous criticism of their papers? In retrospect, it's clear that many of the papers I read weren't written by the students who turned them in--no, if I got into criticism, I'd have to develop criteria and work in a much more complex & extended format than I have in the newsletter. A bit of psychoanalytical criticism appears in #51 in my discussion of Art Spiegelman's "Nervous Rex," & I barely got started. Art is producing some of the most complex and interesting experimentation in comics since Herriman and McCay. Eventually, someone will do a thesis on his work. It has substance. He is not simply re-doing his best shots like many of the ug cartoonists are doing these days. I don't think that's what Bob means, however; he is after me to inform him when a new book has amateurish art and less creativity than an issue of TV Guide so he won't order it through the mail & get burned. On the surface, that sounds easy, but my tastes are different than a lot of my readers'. My attitude is often different as well. I support anyone who is drawing comics, however poorly their present effort, and I feel that others who are in-

mind me of "family hour" concepts of television--no basis in reality, just the standard corporate view of how 'nice' life should be." Bill is comixographer for California Comics. To me, television is the ultimate mediocre form and when you imitate mediocrity, how can you come up with anything but extended mediocrity? Seen Isis #1? Yuk. Can National ever be forgiven for what they've done to the Captain Marvel material? If taking Beck's fine satire and turning it into a lot of moralistic nonsense isn't an intellectual crime, I don't know what is.\* \* Today's Kitsch is tomorrow's nostalgia.\* Meanwhile, do you have a friend who is missing out on COMIX WORLD, some unfortunate who lives in a small town where the local drugstore only carries Gold Key and Harvey comics? Have you any idea how grateful that friend would be if you sent him or her a GIFT SUBSCRIPTION TO COMIX WORLD? Do it now for only \$3. This offer good until September 1, 1976. U. S. subs only.\* \* WET SATIN came out officially July 14, '76. It was printed in San Francisco because a Wisconsin printer refused the job. He printed BIZARRE SEX 4, but those sex fantasies were drawn by men so it was okay. His double standard told him women shouldn't be drawing sex stuff like that. The incident provoked a nice poster by Melinda Gebbie, the original of which is now in Jeff Runt's collection. Melinda is editor of Wimmen's 7 & will be featured in CW53.\* A parody of COMIX WORLD? You're too late. Someone did one at Underground '76, a one-pager called COMIX WEIRD. The lettering was the same as that done on CW24 by the Pandemonium Express folks so I suspect one of them and I'm still angry because I wasn't given a copy. Had to see one by accident at Ron Turner's table. I love being parodied, but I guess the author didn't know that. I parody myself all the time in the articles and stories I write for the sex tabs and the slicks. Clay Geerdes is no more real to me than any of the other names I write under.

Tommy Braswell is critical of Northern Comfort's Collected Cheech Wizard. "Only half of the Cheech Wizard strips are there--nothing from the Junkwaffels, the Cheech Wizard underground comic, and they left out at least one Lamppoon Cheech Wizard." I assume NC printed what they had copyright to, Tom. A lot of Vaughn's material is copyrighted by people & companies other than himself.\* To Art Kennedy, who suggests that Northern Comfort is overcharging on the Bode books, I agree. Compared to anthologies like Mind Warp (\$3.50) and Slow Death (\$5), \$6.95 is a bit steep.\* \* Sandy Cutler says the following British titles are out: Daily Globule #1, Zomix (See CW 51), Gleitzman #1 & 2, and Hedgehog Times. Are there really Hedgehogs in England? Beavers in Canada? Aardvarks in Bud Plant's closet? Does anyone know what a Googiewaumer was? Me, either.\* SLICKOMIX! In the August and first issue of Cheri, you'll find four pages of slick sex art by Russ Heath. In the September issue comes "The Return of The Frogman," and the artist is none other than Barney "Armageddon" Steel. Steel was a frogman & still does some deep-sea diving when his art doesn't pay the bills. Cheri, 208 Ea. 43rd St., NY, NY 10017. \$2.50 pp. Sub for \$19.50.\* Cover of SCREW 380 by Gary Hallgren.\* Twisted Sisters (loved by subteen readers) is reviewed in Charlie Hebdo 294.\* An International Animated Film Festival will take place at the National Arts Centre in Ottawa, Canada from August 10-15, 1976.\* Stanford is having a conference on publishing, Sept 15-19. Details from: Stanford Publishing Conference, Bowman Alumni House, Stanford, Ca 94305.\* From Bill Loudin: "The bottom seems to have fallen out of the New York Comic Market and no wonder! All the better talents (Smith, Wrightson, Adams and now Starlin) have mostly gone off to greener pastures. Of course it's good to see people like Kirby, Wood, and George Evans still working--but God, the pre-censorship. We're not all retarded 12-year-olds, you know. New York comics re-

to comics and can afford to do so ought to support young artists along with me. I give the major books and companies enough exposure so that most of you know the mainline books from the wildcats. When an independent book comes along from outside the Bay Area, the most you're gambling is a buck. One thing I will pass along to some of you who are self-publishing is the importance of sending a press release along with your book giving some background on the work and the artists represented. Who are you? Are you into ugs, mainstream comics, ECs? Been to art school or self-taught? How are you making it while you draw comics? How old are you? What caused you to get into comics? Think it's going to make you rich and famous? You see, I get mail from all over the world and a lot of the mags I get are a mystery to me. I can read things into them if I have time and want to do that, but I haven't and don't. You want your potential reader to know where you're coming from so you ought to provide a frame of reference for him. Regional lore is obscure and without meaning outside the region. What does an armadillo symbolize to someone in North Dakota? The creatures stimulated Jim Franklin to draw and paint them for years, but I don't live in Texas and they mean nothing to me. How would I criticize an issue of Armadillo? Very little comic art can stand on its own, as some artists like to argue; all art exists within a cultural context which gives it meaning. The topical allusions in many of Carl Barks' duck stories are meaningless to the new generation reading the Gold Key reprints. The stories are still funny and credible, but a dimension has been lost. The same is true for the head comix. That which was created for people on lsd & other highs is not going to be comprehensible to a society that has returned to linearity. Try this: look at the works which made the transition like Dirty Duck (from the early ug paper, Berkeley Tribe) or Mr. Natural (from Zap: from the underground into NatLamp & Village Voice).



# Marumalady

SPIDER-GIRL OF OAKLAND

I HATE PICK-UP BARS.  
STUPID MUSIC!



ALL THE GUYS  
WANT BIG-LEG  
MAMAS



DON'T  
CARE IF  
I AM  
SKINNY



I'M A GOOD CATCHER!

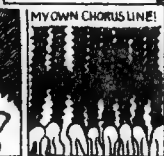


GOT A SNAPPY PROFILE!

CRACK  
CRACK



HEALTHY SMILE!



MY OWN CHORUS LINE!



BLACK FLAG  
TOOK MY MAM  
DOWN

SHE GETS A TRIO TOGETHER.  
THE SKELETTERS GET POPULAR.

QUIT TAKING  
MY SOLUS,  
DITCH!

BAD KEY  
GIRL!

BALMSTAGE

AFTER THE GROUP DIS-  
BANDS, SHE MARRIES  
HARRY REDSPIDER...

YOU MAKE ME  
SICK! I WANT  
MONEY TO  
MAKE A  
MOVIE!



FAMOUS WORDS, HARRY!

©1976 melinda gebbie



Clay  
Gebbie's  
COMIX  
WORLD



53

melinda  
gebbie  
'76





Joyce Sutton and Chin Lively were the first women to publish an independent comic in America. They called their virgin opus, Tits & Clits and it rattled a lot of cages all over the place. The cover showed a woman invading the sanctuary of a men's john to secure a bit of t. p. Their second comic was Abortion Eve, an educational book about the reality of getting pregnant & going through with an abortion. A Second issue of Tits & Clits was done, but the authors nodded to the censors & called it Pandora's Box, a less threatening title. Tits & Clits 2 is on sale now. \$1.35 pp from Nannygoat Productions, Box 845 Laguna Beach, Ca 92652. Meanwhile, Joyce Sutton has become Joyce Farmer & has developed several drawing styles as her various sto-

Love is..



frequently  
non-sexual



GEBBIE/cont'd. To see the way Melinda uses the material of her past in her art, examine the relationship between Clara and her mother in "The Cockpit" in Wet Satin. "I wore a girdle from the time I was thirteen. My mother said 'It's really obscene for a girl not to wear a girdle if she's going to wear a tight skirt.' Nobody's butt wiggle-d in those days. Their asses looked like cement!" Melinda grew up in Sausalito and Marin County. "I never did most of my stories to be seen by the public. I did them for myself. Something would drive me nuts for a long time and I would do a story about it." I asked her if she was still into using her art for revenge. "I'm getting out of it, but something always seems to come up or somebody wants me to do another story like that." "You have a story in the forthcoming issue of SLOW DEATH, haven't you?" "Yes, a war story, the first war story done by a woman for an underground comic." "For that matter, you're the first woman ever to appear in Slow Death Funnies. The story is dated 1974--" "Yes, I drew 'Velma Gets it Ndebele' in 1974. The art is usually slow getting into print." \*Slow Death 2 is the real war issue and it may be out by Fall of 1976. Wimmen's 7 is scheduled for October. We may get Young Lust 5 around the same time. Jay Kinney is editing that one & he scored a beautiful eight-pager, "They Can't See Us From Here," from Guy Colwell. Guy was in Europe for six weeks where he picked up his color art for Earth Erectile, which will finally see print as a serial in the French Charlie. \* Mother's Oats 3 by Sheridan and Sehrier from The Rip Off Press very soon.\* Jeff Rund says I can let you know about the big new Crumb anthology, R. CRUMB'S CARLOAD O' COMICS, 160 pp of comix, 14 of them brand new. \$6 by October.\* HEAD MAGAZINE 1 (9-76) contains Bobby London's "Slum Goddess."\* Wally Wood cover on SCREW 383. Kurtzman, Shelton, Wood, and Kinney in L'ECHO Des Savannes 21. 8/1/76 -Clay Geerdes

## Clothilde Comes Out

I found Melinda Gebbie living in a house I had passed hundreds of times as I drove up and down California Street in San Francisco. She was in her living room at her drawing table working out the figures for the cover of Wimmen's Comix #7. She's the editor and it was her idea to do an issue on crimes by women, an outlaw issue. She stops, checks her expression in a small hand mirror, makes a small correction and continues to detail the leader of the gang. Why feminine crime? "Because it's something we don't like to think about. It's been my experience that women write most about abortion, rape, divorce, and love. We have a hard time with aggression. The last thing in the world a woman wants to be called is a pig of any kind. That's why it's hard for her to initiate an aggressive act." Ms. Gebbie's comic stories are usually violent and filled with vengeance. She began using her art as a form of revenge in her teens. Her father indirectly taught her the value of art as therapy. An unhappy man, he spent many of his hours building delicate miniature models of ships and placing them in bottles. Melinda never liked her mother whom she describes as "a sentimentalist into nauseating Romanticism." When her father died in 1965, her mother threw away all of his miniature work. "I hated her for that. When I was little, she always gave me dolls. She would never buy me books or art supplies. She liked little girls and their things. She didn't want me to enlarge my world and grow up. She just wanted me to go on being her plaything. I broke away from her when I was 13, but I was still afraid of her. She's dead now."

COMIX WORLD 53. August 1, 1976. Copyright by Clay Geerdes, Box 507, Cotati, Ca 94928. World Rights Reserved. Subs: \$3.50 for 12; \$6.50 for 24. All back issues \$8.50. Logo: Melinda "Clothilde" Gebbie



cartoonists have ignored women's periods entirely, while touching on just about every other aspect of human sexuality at one time or another. Ironically, many stores that would display the books of Crumb & Wilson found Tits & Clits "disgusting" & refused to carry it. As with their other books, Farmer & Lively published T & C 2 under the aegis of their Nannygoat Productions (Capricorns). It's got a lot of honest sexual interest, but it's not a hard-core comic anymore than the other Nannygoat books are. The authors tend to deal with sexuality as a natural part of life; they view it with a mixture of pain and humor, seldom exaggerating or idealizing sex as male cartoonists are prone to do. Actually, sex has become an economic factor in comix & the stress & amount rarely says much that is really on an artist's mind these days T & C #1 is \$1.05 pp. Get 'em both. C. G.



ART: © JOYCE FARMER & PHIL LIVELY, 1976. ALL RIGHTS RESERVED.



PORKPIE. 48pp bond, heavy stock covers. \$1.25 from Charles G. Oldham, 1705 Ea. 13th St., Tuscon, Az 85719. Editor, artist Oldham is an actor, radio announcer, & graphics collector. While doing research for an Invisible Theater production of "Mad Dog," Oldham accrued numerous anecdotal

notes that couldn't be used in the final script. "The ready visual appeal of these amusing incidents suggested a comic strip," and the Arizona Daily Wildcat (a tab) agreed so the strips ran in Aug & Sept of 1974. With Harry S. Robins, Oldham designed posters for Invisible Theater, and their common interest in comic art resulted in a three-week course in cartooning in the University of Arizona's continuing education program. MAD DOG and a lot of interesting art by guys like Michael Caulfield (below) and Chris Andrews appears

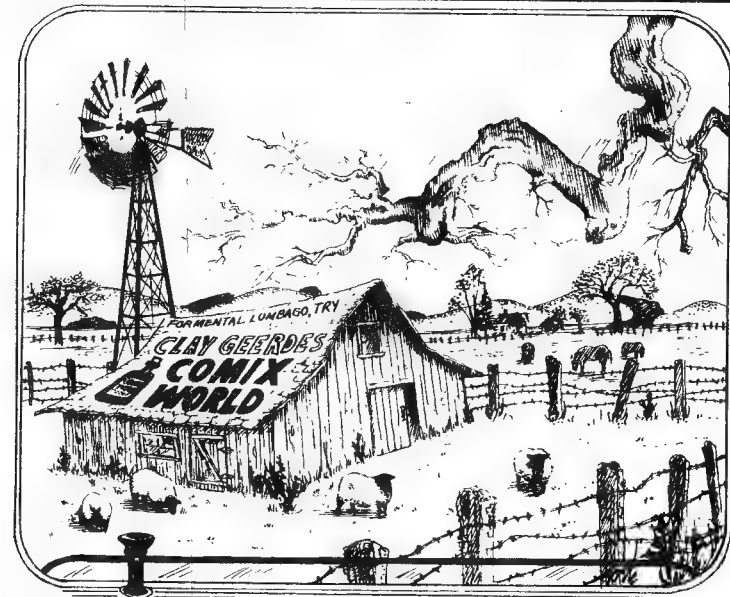


in the virgin issue of Porkpie. Harry S. Robins did the lizard to your right. He also did the art on the cover of Porkpie. Oldham did the logo. Art on these pages copyrighted by Oldham, Robins, & Caulfield.





©BRAD FOSTER. 1976 FROM JABBERWOCKY. \$1.25 pp.  
202 OAK L C AF. SAN ANTONIO, TX 78209.



©1976 Gregory Duncan

COMIX WORLD 54. Copyright by Clay Geerdes, Box 507,  
Cotati, Ca 94928. August 15, 1976. All rights re-  
served. Subs: \$3.50 for 12, \$6.50/24. All back is-  
sues \$8. Logo by Gregory Duncan.



**A LETTER FROM THE EDITOR OF AUSTIN STONE:** "Thanks a lot for the review of Austin Stone 2. I've been getting orders for books from all over North America, Canada, California, New York, Kentucky, Ill. It's great. A real boost of energy to get letters from people who say how much they enjoyed A. Stone and how they read about it in COMIX WORLD. Hurrah for COMIX WORLD! Your #50 with the interview was most interesting. Your comments on being interested in other things besides comix was good. In a world as cloistered as ugs, a breath of other arts is vital. If comix are to grow at all, and it's the growth I'm committed to, then it must come from comic artists giving themselves the credit for being artists rather than just "freaks" pushing the old party lines, and from those artists interesting themselves in other art forms; theater, film, literature, etc. We have left the 60s & the hippie revolution is drawing itself back into the artist from whence it originally came. The death of art & of an artist comes when roles & social values dictate his own mental censorship of the art. I see no limit to the potential of comics for expressing and dealing with the same problems that confronted Dali, Jung, Brecht, Joyce, Shakespeare, Cocteau; any of them. . . There are bound to be limitations, of course, but I don't think they've really been approached or discovered fully. I'm not interested in Star Trek or 80% of the sci-fi around. Utopian hippies have never been done right. Pseudo mythology only obscures the beauty of true mythology, Harold Hedd will give up dope and become an alcoholic. Come on, let's get on with it and get down to the issues. Comics need to investigate, to probe, to discover, to illuminate; just as does any art form. . . An excuse is always easy to find. Constipation is more subversive than we might suspect. Entertainment is too often an excuse for bad art." 7-17-76 -Henry R. Hubben, Bx 13204, Austin, Tx 78711.

### *Arizona Daily Wildcat*

Will Estren's errors ever be corrected? He was used as Maurice Horn's World Encyclopedia of the Comics source, a fat book loaded with more errors that will never be corrected. An error in hardback equals history



"History of the Underground Comics" sets its sights higher, and grates on the aware reader's sensibilities in an excruciating manner. From the bogus pretensions of the opening chapter (Estren attributes McLuhanesque qualities to what is little more than a sophomoric thesis arbitrarily studded with shock-value illustrations connected tenuously at best to the text) to the shoddily-reproduced EC horror classic in the appendix, "History" resembles nothing so much as a magazine article pumped up to book length by belaboring and reiterating each bush-league point. Whatever outlook Estren thought he had dissolves in a swamp of self-cannibalizing cross-references that melt each chapter down to the same hackneyed retreat.

ESTREN ATTEMPTS to isolate the underground comics from the evolution of cartooning of which they are but a current, albeit vital facet, viewing them as some sort of sociological phenomenon involving a movement of near-religious artistic visionaries disdaining the commercial world for a lofty, unified ideal. His superficial exploration of sources and influences and obvious factual errors belie his self-professed status as a "comic-book freak." The touted

cooperation of the cartoonists themselves seems to consist of no more than having them fill out questionnaires, a device that vents petty self-indulgence on the part of minor talents which Estren's lack of knowledgability of his material inflates to ugly proportions.

The underground comics constitute a fascinating, successful effort by the artists themselves to forge a medium to present their eccentric, highly varied talents on their own terms. Their continued existence, in de facto defiance of the tenets of much commercial cartooning, is less the revelation Estren myopically perceives than a marketing triumph firmly entrenched in the continuum of people who want to see something drawn eventually linking up with someone who wants nothing so much as to draw it.

Despite his moronic polarization of under- and overground and heavy-handed self-consciousness, Estren is simply not a part of what he anxiously pretends fluency in. The comics, with personal visions depicted with abilities ranging from brilliant universality to hack mediocrity, deserve far better than the mind-dulling, disjointed dabbling they receive at the hands of "History of the Underground Comics."

—Charles G. Oldham

People keep on drawing comic stories. Takes time to do a solo book, but for many it's more rewarding in the end than cranking out supermachoism. It took Brad Foster 14 months to complete JABBERWOCKY. Inspired by Wonderland, it's 24 pages, 8½x11", B/W on 60lb stock. No ads. \$1.25 pp from Brad, 202 Oakleaf, San Antonio, Tx 78209. Lead story is "Beware of Venusians Bearing Gifts" and it's about a very unusual extra-terrestrial named Hector. This is one collectors of unique comic art will want to have. \* \* \*

Will Bob Vojtko escape the supermarket world and become a big-time cartoonist? It's very likely. What he's going through these days reminds me of Bill Mauldin's early career (See Bill's autobiography The Brass Ring--required reading for all new cartoonists!); all those submissions and rejections, but Bob's beginning to hit regularly. Anderson Features, 3798 Trophy Place, Lizella, Georgia 31052, a strip syndicate, is handling a single panel shot by Bob called Coupons. His Fishtales ran in Cobblestone's Uncle Jam comic section. He sells the collection of Fishtale strips for a dime and a 13¢ stamp. His address is 2541 Jackson St., Lorain, Ohio 44052. If you're doing strips or panels, you might want to contact Pat Anderson at the Georgia address above. Phone 912/935-2440. \* \* \* In Vampirella 54, a new story by Jan Strnad with illos by Rich Corben. Strnad was the editor of Anomaly. He wrote many of Corben's best scripts. "Bowser" is in color.



COMING STUFF: SLOW DEATH 2 from Last Gasp, Arcade 7 from The Print Mint, & Comix Book 5 from Krupp.\* I'd like to hear from some readers on those women's sex comix, WET SATIN & TITS & CLITS 2. I'll run some of the best comments in a special section in CW.\* Congrats to Hunt Emerson, Paul Fisher, & the guys who got together England's 4th of July Konvention of Alternative Komix. Con book was superior to many ugs. Info from Arts Lab Press, Tower St. Birmingham 19, England. Attn: Hunt Emerson, author of the recent ZOMIX COMIX. \* Marvel's MONARK STARSTALKER is a cross between Jonah Hex and Clint Eastwood. An outer-space bounty hunter. Tale by Howie Chaykin. Beats hell out of 2001. Tired stuff that. \* \* The last word on Frankenstein: In Search of Frankenstein by Radu Florescu tells it all. Readable research, nicely illustrated. Warner Books. \$1.95. P.O. Box 690, New York. N. Y. 10019. \* In case you think your brain still belongs to you, check out a copy of Wilson Bryan Key's Subliminal Seduction (1973). It'll fill you in on what's been happening since The Hidden Persuaders (1955) and may even have an effect on your comic reading habits.\* Tell your friends to subscribe to COMIX WORLD. Spread the word around. 8/76 C. G.



THE BEST OF BRITISH UNDERGROUND COMICS (Volume 1)  
Edited by Felix Dennis

A collection of some of the very finest work by Britain's underground comic artists, mostly culled from the twenty-odd issues of "Cozmix Comics" produced over the past four years. This anthology will also contain some original, previously unpublished work together with photographs and biographies of the artists involved.

11x8½" 128 pages black and white throughout. Four colour cover



PEOPLE USED TO LAUGH AT ME, CALL ME FAT AND UGLY..... AND I WAS!! BUT THEN CARTOONING MADE ME MASTER OF AN ENTIRE UNIVERSE OF CUTE LIL CHARACTERS.... AND CARTOONING CAN DO THE SAME FOR **YOU!!**

comix world  
Box 507  
Cotati, ca 94928

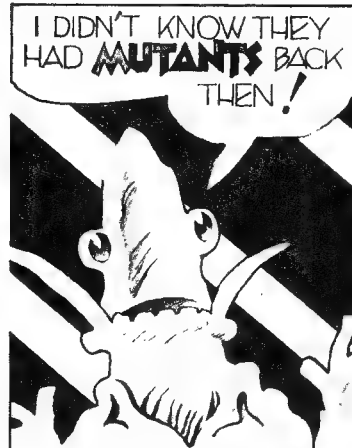
12 for 3<sup>50</sup>  
34 for 6<sup>50</sup>  
ALL BACK ISSUES \$9<sup>00</sup>



© CLAY GEERDES, 1976, ALL RIGHTS RESERVED, #55

# Glittering Skyline Of MARSPORT

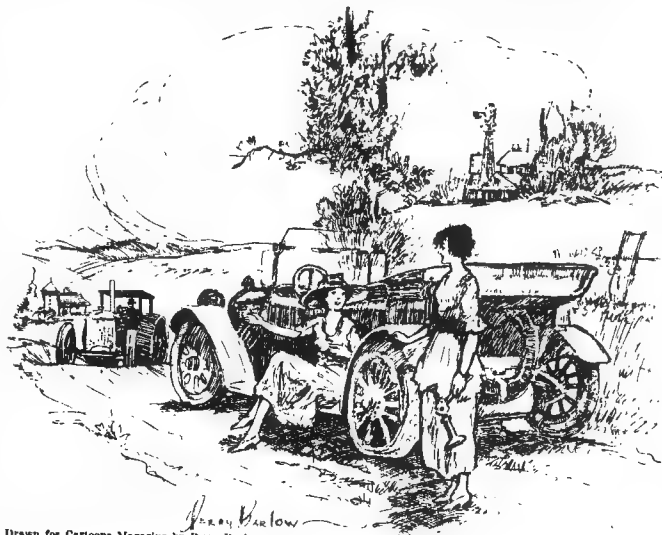
by  
Ned  
Sonntag  
©1976





**COLLECTORS CORNER.** Jay Lynch is offering for sale the brown-print copy of BIJOU #1. "This is the original photo-proof of the book that was made for me by Lenny the printer from the original negatives of Bijou 1 back in '68--before Lenny made the plates for the first printing of Bijou 1. The function of this brown-print was to indicate opaquing instructions for the negs to the printer. It was also made so we could make sure Lenny got the pages in the right order. Since then, the brown-print stage has been eliminated." The brown-print plus Jay's authentication letter is up for bid (three figures, he says). Jay Lynch, Bijou, 3506 Merchandise Mart Sta, Chicago, IL 60654. Jay's latest drawing was of Pat the Cat and Snoopy for the French Monsieur Schulz et ses Peanuts. He says Kurtzman did Snoopy with Annie Fanny in the book.\* Work by Joel Beck and Roger Brand appears in The Great American Eagle. Vol. 2 and 3 are available for \$4 pp. Check to Great Am. Eagle, 1921 Grove, Berkeley, Ca 94704.\* Star\* Reach 5 and Quack 1 are now available from your dealer. By mail, from Last Gasp, P. O. Box 212, Berkeley, Ca 94704. \$1.60 ea pp. Cover is up to \$1.25.\* Most new ugs will be a dollar and up by the end of '76.\* Joel Milke's offset comic, Heebee Jeebie 1 is 50¢ pp from him at 7514 Cuyamaca Ave, Lemon Grove Ca 92045. Drawings by Rick Griffin, George Erling, Jay Lynch, Doug Hansen, and Joel. He writes that Rick Griffin got an inkpot award at this year's S. Diego Con. "Timothy Leary had a table in the dealer's room where Joanna was selling copies of his new book What Does Woman Want? Tim dropped by the table many times to talk to people and autograph copies. He gave a talk with Theodore Sturgeon and George Clayton Johnson on the future. After the talk, Griffin showed him some illustrations he did for the article "Bring me the Head of Timothy Leary!" Rolling Stone commissioned Rick to illustrate the story when the article was sold to them, but it seems that the author became impatient or he needed

list later this year. You may include a few other words at same price, like Buying, Selling, Trading, Originals Wanted, etc. Deadline on this is Sept. 15 I still plug new comix, but those who want me to run art samples should send either 2 copies of the book or a stat of a few panels & please understand that I do this as a favor to you when I have room. With a paid ad, you're sure of the space, otherwise, you're gambling.\* COBBLESTONE you get for \$5 (year's sub) from Fragments West, P. O. Box 1128, Los Alamitos, Ca 90720.\* CARTOONS Magazine flourished in the 20s. A thick anthology of editorial cartoons from the papers, it often had original panels as subtle as this one from 1920 (Oct.). Note the Gibson style.



Drawn for Cartoons Magazine by Perry Barlow

"Oh goody! We'll borrow his pump!"

Thanks to Ned Sonntag for the duck strip in this issue's centerfold. Will Meugniot did the logo.\* Very nice Vaughn

Code Index is out at \$5. Distributed by C. W. Brooks, Jr., 713 Paul St., Newport News, Va 23605. Lots of photos & memorabilia.

Edited by George W. Beaum.\* Wet Satin originals on display at the O'Farrell theatre during late August & early September, 1976.\* If you're local, you can see Free Store perform at Ashkenaz, 1317 San Pablo in Berkeley on Sept. 10 at 9 and Sept 24 at 9.\* A note on how Comix World works. I use xerox labels. When you subscribe, you get a label with a number on it. That's the number of your last issue. If you re-new one number ahead, you'll always maintain continuity and make my book-keeping simple. CW is published on the first and fifteenth of each month. It is mailed once a month, usually between 15th & 20th. If you want to list your name & address for other collectors, it costs \$3. I intend to run a

UNCIRCULATED EDITIONS

# Gunfighter Comics #1, 2 & 3



Good Eatin' Comix #1

Can O' Beans #1 & 2

All Guaranteed 1" Edition  
Originals, No Reprints. Extremely  
Limited Quantities. Bids on any or  
all now being accepted. Highest Bids  
get Comix, All Bids Answered. IVAN  
Comix Mailed Flat!

815 Butler Ave.  
Santa Rosa, Ca. 95401

(ADVERTISEMENT)

more dough and he sold the article to Playboy. Playboy published the article first, so most Griffin fans will miss out on the beautiful illos. Tim and Joanna signed them. Tim said, "Rick, you're a genius." It was an exciting moment for everyone in the room." -Joel Milke, 8-1-76 \* Chin Lively writes on the con: "It was a big, well organized affair with lots of superstars. . . I made my usual splash by skinny dipping in the El Cortez pool. Was thrown out after a nice swim by a very sweet hotel cop who turned his back when I made my exit, while all the lascivious straights gawked and cheered. Being wicked in San Diego is somewhat of a bore." Ms. Lively is co-author of TITS & CLITS 2, which you get for \$1.35 from Nannygoat, Box 845, Laguna Beach Ca 92652 HEAD MAGAZINE, P. O. Box 4560, Grand Central Sta, New York, NY 10017. \$1.50 pp. Hallgren & Holmes art. A market for dope-oriented writing & art.\* An expose of Rand Holmes is promised for the third ish of CHERI, Peter Wolff's new sex mag. #2 had a prose story & one illo by Barney Steel. Russ Heath does a regular four-page color comic, "Tuck it in," in each issue. \$1.95 an issue, \$19.50 a year. 208 E. 43rd St., NYC, NY 10017. My article and color pix of the Free Store Theater Company will appear in a Fall issue of Cheri.<sup>5</sup> Question is: How come both September issues of Cheri and Hustler have exclusive Elizabeth Ray pix? Same shots, too, airbrushed to the vellum. Well, the name of the new game is kinder than thou. Hustler's answer to Qui is Chic & it's due out by October. You panel cartoonists get it on.\* That first parody of Comix World, Comix Weird was done by Larry Rippeeeeeeee. It was funny, but to do it right, someone will have to know me & the whole trip I'm into.\* Yipster Times 19, ran Spain's "Deadline." Their office is 9 Bleecker St. NYC 10012. 24pp. damned good ug paper.\* Spain is putting together Insect Fear 4.\* Comix Book 5 from Krupp, Box 7, Princeton, Wis. \$1.35 pp. 9/1



56

# Clay Geerdes COMIX WORLD

Box 507, Cotati, ca 94928

Google WAURMUR - (gōō'gī'wōrmūrs), N.  
[p].-waurmi], 1. A small, green weed with  
spoon shaped leaves, used as a hallucinogenic  
by Shmokie-lopi tribe of Australian Aborigines.  
2. A Dick Undergarment worn by pregnant  
women. 3. A narrow strip of water connected  
on both sides by coral reefs, esp. off the  
coast of Kalamazoo. 4. A word consisting  
of a long first syllable followed by a  
short second syllable and finally two  
medium sized syllables and a final ki.  
(Definitions by Ken Pastore, Deptford, N.J.)

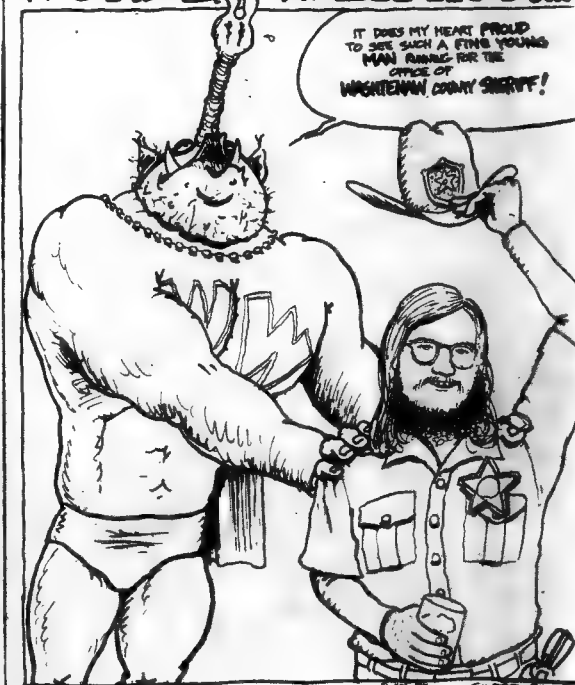
COMIX WORLD 56. Copyright by Clay Geerdes, Box 507, Cotati, Ca 94928. September 15, 1976. World Rights Reserved. Subs: \$3.50 for 12. \$6.50 a year. All back issues to date \$10. Logo by Jim McQuade, author of Misty. Someone mentioned my weird lay-outs in CFR; many issues of CW are designed to be folded into eight-pagers. Some like them, others don't. I do & will probably do more of them as the impulse leads me.\* Expect MOTHER'S OATS 3 by Sheridan and Schrier from The Rip Off Press in early October. The Willy Murphy memorial comic will be FLAMED-OUT FUNNIES 2 and ROP will publish that one, too.\* DYNAMITE DAMSELS is Roberta Gregory's first solo comic. A contributor to WIMMERS COMIX, her work appears regularly in COBBLESTONE (\$5 a year from Fragments West, P. O. Box 1128, Los Alamitos, Cal 90720). In her intro, Ms Gregory says: "'Superdyke' and 'Liberatia' are fantasies-but the others are based on true-life experiences- of myself and women I've known-Some have been fictionalized a bit-and some like 'Class consciousness I & II' have been lifted verbatim from what really happened-An' of course the people are inspired by women who really exist." DYNAMITE DAMSELS is a gay separatist comic in which all men are cast as ridiculous villains, a feminist polemic which ought to show the male reader how women live with one another (that group of women who identify themselves as feminists). \$1.35 from Roberta Gregory, POBx 4192 Long Beach, Ca 90804. Mail welcome.\*

Warner Brothers has published an item that ought to titillate all those who are sensitive to male chauvinism and sexism and things like that. It's Robert Ripley's Believe It Or Not Book of Women. (\$1.75 pp from Dept PAA, 75 Rockefeller Plaza, NY 10019). Item: "The First Ponytail Hairdo. Empress Livia of Rome. Braided her hair into a ponytail in 38 B.C.-Her coiffure was copied throughout the Roman world. The comment: "Men are generally conservative; they like things to stay the way they are. Women are notoriously fickle. So it's a matter of opinion whether the atrocities perpetuated upon the female figure over the years were the work of sadistic men or masochistic women." I wonder what Superdyke would have to say about stuff like that.\* In Adam Gottlieb's THE PLEASURES OF COCAINE (\$5.50 from Last Gasp, P. O. Box 212, Berkeley, Ca 94704), there are 20 illos by Larry Todd, one of which is in the lefthand corner of this CW. It's a concise book that gives you the facts on a widely used and abused drug.\* Phil Yeh has collected together all of his Cazco strips and published a 48-paged comic book which he calls "a graphic album for dreamers of all ages." \$1.85 pp from him at the Cobblestone address listed above. Nice book. I liked it.

John Stewart says "Underground Comix are Dead!" on the cover of COMIX TRIP 1, but the innards sure smack of the early days of Yellow Dog and Gothic Blimpworks. I guess we're all kind of hanging fire and waiting to see what the seventies amount to. The sixties seemed to be as clear as Owsley's acid, but this Fordian decade is pretty murky around the edges. Glossy dope mags are eating up underground art. How's that Trina's lulu on the cover of HIGH TIMES and Peter Bramley doing a coke strip for the latest HT imitation, HUSH. In England, P. chedelic comix are just coming into their own. BRAIN STORM COMIX 2 is out, looking like a stoned version of Doc Strange. The heroine is Amanita Muscaria (who sounds a lot like a mushroom some of you may have eaten during your experimental days). Let me say this: Bryan Talbot's "From Here to Infinity" is one damned fine comic story; any collector worth his salt is going to want a couple of both issues of BRAIN STORM in his stash. \$1.75 each pp from Alchemy Publications, 253 Portobello Rd, London W11 1LR, England. Send an age statement for every ug you order.\* From Canada comes the first issue of LONDON LIFE, comics by Doug Rogers, Roger Baker, Chuck Gammage, Mike Hannay, Mike Neiderman, Rick Saliba, and Jimmy Neuschwanstein. Art ranges from an



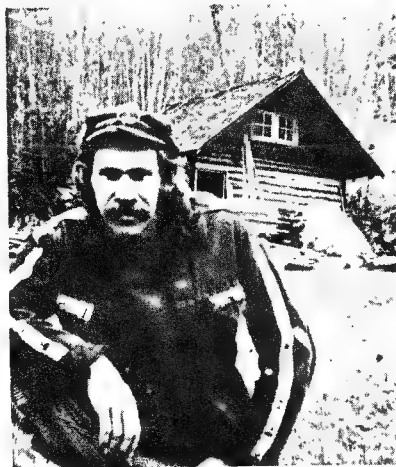
## WONDER WART-HOG SAY





teur to slick. \$1.50 pp from Applegarth Follies, Box 40, Stn. B, London, Canada N6A 4V3. \* **PUNK 5** has a half-page parody of Mr. Natural by R. Romagnoli. The aging white-bearded psycho is called Mr. Neutral. (P. O. Box 675, Peter Stuyvesant Sta, NY 10004, Back issues available & worth the bucks at \$1.25 each). Crumb, interviewed in Berkeley **BARB** 576, said of the comix: "After the big splash was over, a lot of people lost interest. The stuff's been coming out steadily along and getting better, but people aren't interested anymore. It's become old hat." Personally, I think it's Crumb who isn't interested anymore. Who is he talking about? A letter appeared in **BARB** 577 from Art Kennedy who asked: "why are you acting like such an old fuddy-duddy? Don't you think it's as valid for those of us who collect your comix to do that as it is for you to run around the country collecting old 78's? Do you think old blues music is a more significant art form than comics? I saw you play at McGoon's [a San Francisco night club--C.G.] a few years back on New Year's and it was a nice funky sound, but, man, you ain't black and that ain't your trip. You're one of the best comic artists to come along since Bill Holman, but you seem to be ashamed of the form. Did your Daddy do that to you?"

Is music more respectable in his eyes? Whether you like it or not, you've had a pronounced influence on a whole generation of young cartoonists and they are going to go on wanting to see you." If you want the two **BARB** issues, send 50¢ for each to 2040 University, Berkeley, Ca 94704. **BARB** is still running S. Clay Wilson's **Checkered Demon** and Ted Richards' E. Z. Wolf's **Astral Outhouse**. \* Limited quantities of the French reprint comic, **Surprise**, are available from Last Gasp for \$1 each. There are 3 issues. 35¢ postage per comic these days. \* A Justin Green cover on issue 252 of Wisconsin's **BUGLE-AMERICAN** (from Krupp for a buck, P. O. Box 7, Princeton, Wisconsin.). \* Herb Caen has noted "since a duck is a female, why is he/she/it named Donald?" Well, we can ask the same of Howard, can't we, folks? \* The award for glossy and colorful gore goes to Rich Corben for the job he did on Bruce Jones' "In Deep" in **CREEPY** #83. A woman eaten by seagulls? \* This from Bill Sherman, publisher of **Ludicrous Situations**: "I for one feel damn uncomfortable with Henry Hubben's attempt at creating a dichotomy between 'entertainment' and 'art.' Like Hubben's distinction between 'freak' and 'artist,' it is artificial and creates more problems among comix creators and readers than it solves. It ain't



In addition to **BEYOND TIME AND AGAIN**, George Metzger is the creator of many short graphic stories, as well as two series of underground comic books, **Moondog** and **Trucking**, which reflect his interest in the American West and his own life in the rural-hippie culture.

Born in July 1939 in Southwestern Illinois, he spent his formative years in Northern California small-town life. He began drawing at an early age, and was strongly influenced by science fiction stories and comic strips. After college in San Jose, where he studied print-making, alternating with periods in the forestry service and the U.S. Army, he became a commercial silk screen printer. During this time he returned to comics and science fiction, and became one of the most influential creators among the underground artists who emerged in the '60s and early '70s.

A book of George Metzger's graphic stories has been published in Germany. He now lives and works in Canada. This is his first graphic novel.

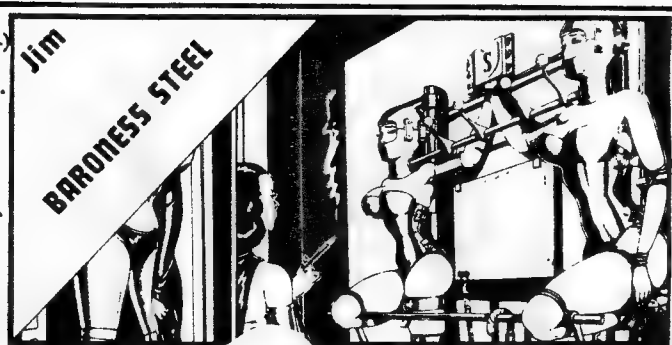


for modern times to judge its own art, anyway--it's too close at hand for honest judgement. Could be that the old freak 'party line' stuff will be more appreciated years from now than it is now (when such stuff, after all, isn't just fashionable.) Comix should explore, but shouldn't try putting down roots too soon; there's a lot of unexplored territory in the realm of mere entertainment." \* Comix & Comics published Jim Pinkoski's **SPACED 3** in a large format. \$2.50 pp. from your mail order dealer. It's the size of **Harold Hedd 1**, a heavily autobiographical book. \* **People Are Phony** by Bruce Simon & Barry Siegel is \$1.10 pp from them at 2221 Dwight Way, #2, Berkeley 94704. **BEYOND TIME AND AGAIN**, George Metzger's long awaited graphic novel is now in print. \$10.95 pp from Richard Kyle, 724 14th St., Huntington Beach, Ca 92648. It's a nice hardback with a color wraparound dust-jacket. The story appeared in serial form in several underground papers. I remember a few of the pages being in the **L. A. STAFF** when I wrote for Brian Kirby circa 1972. \* Anybody else out there think those heavily rouged and spotlighted vaginas in **HUSTLER** are sculptured out of play-doh? \* An index of Frank Brunner? **THE BRUNNER MYSTIQUE** is \$4.50 pp from Hendrik Sharples, 1401 S. E. Division St. Portland, Ore 97202. \* You folks around Boston ought to get down to New Con for that rare appearance of Carl Barks. October 22-24 at Howard Johnson's 57 Motel, 200 Stuart St. Info from Don Phelps, P. O. Box 85, Cohasset, Mass. 02025. \* Jeff Jordan got out his **TRUE TALES OF HUMBOLDT COUNTY** with a little help from his friends, all local hip businesses who wanted to see his work in print. Each put up \$50 and took 250 copies of the tab to distribute themselves. Really fine penwork. Jeff gets mail at P. O. Box 310, Eureka, Ca 95501. \* A young candidate for the office of Sheriff of Washtenaw County (in Michigan, I believe) wrote to Gil Shelton and told him his platform and that his constituency was made up of heads and fellow freaks and he'd like to have his campaign endorsed by Wonder Wart-hog. Shelton agreed with his principles, did the drawing on p. 1, and the young man won the election. \* Dan O'Neill is doing a regular strip for the **BAY GUARDIAN**. \* John Valandingham's art was stolen from his car in Manhattan in August and if it's anything like the beautiful logo he sent CW it amounts to a tragic loss. \* Renew those subscriptions, people. If the number on your label is close to that on this issue, send in your check. Good stuff next month. 9-15-76



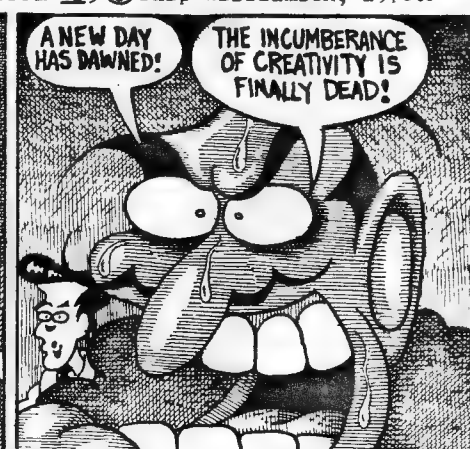


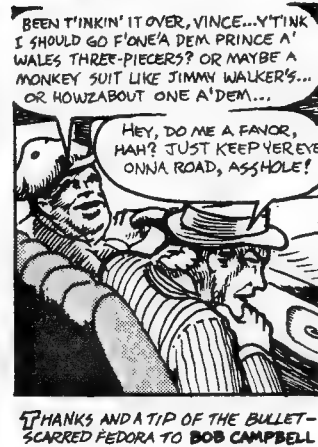
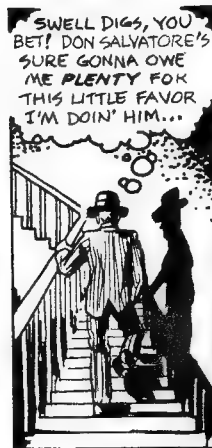
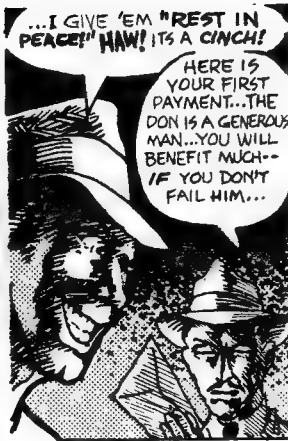
#5 reprints Jim's Baroness Steel ('54) and Adventures of Baroness Steel ('55). This is vintage bondage art. Prices on the two volumes are: \$6.50 pp ea. in U. S. Foreign: \$10 each airmail or \$7.50 surface. #1 is sold out, but other back issues of BIZARRE are available at \$6.50pp. Belier will publish R. Crumb's CARLOAD Q' COMICS in October. \$6.50 pp. Intro by Kurtzman. Contains a new 14 page story. In December--BREAKDOWNS by Art Spiegelman. \$6.50 pp. Five color plates. This is a large format collection of Spiegelman strips.\* ARCADE 7 has a cover by M. K. Brown. Some of the inside stuff: Drawings from Crumb's Sketchbook, "Possessed" by Kim Deitch, "The Gates of Purgatory" by Justin Green, "Four Dreams" by Michele Brand, her first work since Manhunt #1, "The Inheritance of Rufus Griswold" by Spain, "Vampire Lust" by S. Clay Wilson. Looks like ARCADE 8 will be the last issue.\* COMIX UNLIMITED 2 is 45¢ by mail. Cover by George Erling. Work by Gene Day & Brian Buniak. Reprints Jay Lynch's Snarfo from The Sunday Paper and a number of Freak Brothers pages. B/W offset. Also contains a COMIX WORLD column in which the history of the newsletter is recounted. Vince Kimszal says CU is going quarterly and accepting a lot of ideas and contributions. Mail to M&M Enterprises, Dept C.U., Box 394, Cranford, N. J., 07016. First issue still available. Query if interested. Send SASE.



COMIX WORLD 57. October 1, 1976. © Clay Geerdes, Box 507, Cotati, Ca 94928. All Rights Reserved. Subs: \$3.50 for 12. All back issues to date: \$10. Logo: Charles G. Oldham. Those interested in his work should order Porkpie Magazine from him. \$1.25 pp. 1705 Ea. 13th St., Tucson, AZ 85719. \* From Krupp, COMIX BOOK 5, a 68 page mag with Justin Green cover, Cruse' Barefootz back cover. Headrskblows his mind in a great panel on page 3. Tim Boxell gets my vote for one of the most bizarre and innovative stories of the year. It's "The Hand That Rocks The Cradle" and you'll be glad it was somebody else's nightmare. John Pound has Flip the Bird working for Macho Motors in his satire on high pressure salesmanship. CB5 reprints Joel Beck's Memoirs of a Middle-Class Kid and some other work he did for Berkeley BARE last year. Comix by Gary Hallgren, Ted Richards, Trina, Leslie, Skip Williamson, S. Clay Wilson, Peter Poplaski & others. It's \$1. Those of you who have never seen things like Joel Beck's Lenny of Laredo will be pleased to know that Denis Kitchen will publish Joel Beck's Comics and Stories a few months from now. This is a collection of all of Joel's early work, his trilogy (Lenny, Marvin, and The Profit) and some other pages.\* Bizarre Sex 5 has gone to magazine size (8x11) but it's 36 pages. Kitchen says he may go to 48 next time. I see the trend in ugs and ogs going to more pages at a higher price. Kurtzman Komix is ready from Krupp, but my copy hasn't arrived at this writing. Snarf 7 is nearly finished. It will have a Spiegelman cover. #8 may go to magazine format. Other Krupp books to come out soon are: Trina's WOMEN, Lee Marrs' WHOLE FART, DEATH RATTLE 4, and an anthology of Dutch ug cartoonists, DUTCH TREAT. A new series of Freak Christmas cards is ready with designs by Trina, Cruse, Green, Peter Loft, & Steve Stiles.\* BIZARRE COMIX 5 and 6 have just been published by Belier Press, P. O. Box C, Gracie Sta, NY 10028.

SUPER CHICKS 1 you get from Bobby Sommerkamp, 1803 Bayou Grande Blvd, N. E., St. Pete, Fla, 33703. 50¢pp. A small-sized B/W comic, like one of the Arlington seven-centers only it's got 32 pages. The art's in a developmental stage, but the writing is more interesting than Ms. Marvel and I think Bob deserves a half a buck's worth of support.\* A new comic store in Berkeley--The Comic Book Store. A couple from San Jose. Good supply of ugs. Question is: how come so close to the established Berkeley Comic Art Shop? The new store is half a block down Telegraph. SLICK COMICS. A lot of artists are doing work for slick dope and sex mags these days. Good bread and nicer printing than the old pulp, but doesn't this drain all the energy away from the comix books? Is an artist going to have time to draw ugs if he's turning it out for HIGH TIMES, HEAD, RUSH, CHERI, HUSTLER, PUB, GAME, or some other slick? The only slick to come out in a long time without a sex comic strip is Larry Flynt's new CHIC. FUN, a new one from Texas (Monarch, P. O. Box 34236, Dallas, Tx 75234 \$2 pp), is running Errol McCarthy's parody, FRANCUNSTEIN. Origin is in issue #2. FUN runs lots of beaver-shots, simulated sex photo spreads, and several adult comic strips. Appears to be a market for pix & panel gags.\* I think the mag marketers are hip to the collector's psyche these days. They know that certain artists are collected and including that artist in a mag will extend and increase sales. It's also well known that adults who feel all right reading Annie Fanny or Wicked Wanda or Honey Hooker in a slick mag would get uptight if you suggested they were comic fans. What bothers many about the artists going slick is the narrow range they are allowed. The orientation is either dope (Head, High Times) or Sex (Cheri, Hustler, Fun) and such themes as social change and politics are dropped. I expect ug comix to survive in some format mainly because they are the only medium where an artist can express the full range of human behavior.\* (panels below from CB5 © Skip Williamson, 1976.)



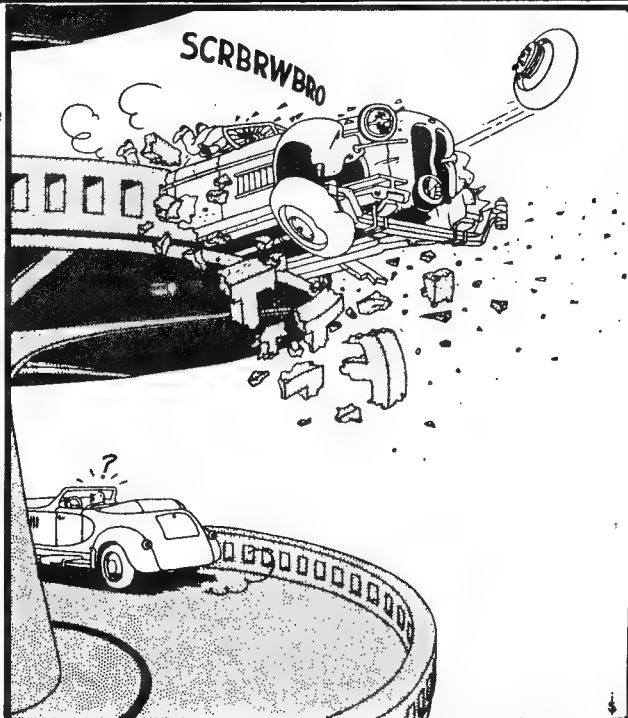


THANKS AND A TIP OF THE BULLET-  
SCARRED FEDORA TO BOB CAMPBELL



COMIX WORLD 58. Copyright by Clay Geerdes Box 507, Cotati, Ca 94928. All Rights Res. Artwork copyright by the artist concerned. October 15, 1976. Subs: \$3.50 for 12 or \$6.50 for 24. All back issues for \$10.00. Logo by John Valandingham. The character is a gnat! \* NEW COMIX: MIDDLE CLASS FANTASIES 2 by Jerry Lane, who did the small strip on this page. Jane Russell and The Kid on the cover of this one, recalling the Outlaw, the movie that started the great American tit rush. At the time, it was cheesecake and pin-ups and Howard Hughes decided to promote his Western by using a giant blow-up of Jane Russell in a tight blouse. They might have been falsies, but we'll never know. Lane is seeking a market for his Cantua Creek strips. Mail to him at P. O. Box 11101, S. F. Ca 94101. The book is \$1.35 pp. Contains Return of the Frogman. \* D. O. A. #1 is a collection of stories by Jim Osborne, all reprints with a new cover. Published by Keith Green & available for \$1.35 pp from your mail-order dealer. \* Far Out West: The First Utopian Comic Strip is now in book form for \$1.35 pp (Last Gasp carries it, P. O. Box 212, Berkeley, Ca 94704). These strips by Even Eve appeared serially in THE STOREFRONT CLASSROOM, a tabloid given away in various neighborhoods of San Francisco. 36 are collected in #1. Color cover. 8 1/2 x 11". \*\* TANTE LENY PRESENTEERT 22. Great stuff. The Dutch cartoonists get better and better & every issue is more innovative than the last. 22 contains a new Ollie Elephant story by Evert Geradts, and art by Peter Pontiac, Joost Swarte, Arno, not to mention a section of strips by Dutch women artists. \$2.50 pp from 269 Hulshorststraat, Den Haag Holland

Panel to the right is by Joost Swarte & may remind readers of the early style of Geo McManus. Those who have never had a chance to check out the Dutch comix will when Krupp publishes DUTCH TREAT in the coming months. \*\* The Rip Off Comix Syndicate is expanding & the best of the strips will be collected and published several times a year as RIP OFF COMIX & STORIES. \* A collection of Fat Freddy's Cat stories will be out before Xmas. \* The annual Coyote Hooker's Ball will be held on Oct. 28, 1976 at the S. F. Hilton Hotel. \* The Nickettes will do a new live show at Intersection, 756 Union in S. F. on Hallowe'en. \* Coming comix: FLAMED OUT FUNNIES 2 and MOTHER'S OATS 2 from Rip Off; TWO FOOLS (Richards & Murphy), SUBVERT 3 (Spain), BARBARIAN WOMEN 2 and BARBARIAN 5, all by Keith Green via his Saving Grace Productions. Green is producing the two Barbarian titles for Bob Sidebottom; From Last Gasp: SLOW DEATH 7 (as soon as the art from Bill Wray is in), BINKY BROWN 2 (Justin Green), WIMMEN's 7 (the Outlaw issue), YOUNG LUST 5, and Dr. Atomic 4; From Comics &

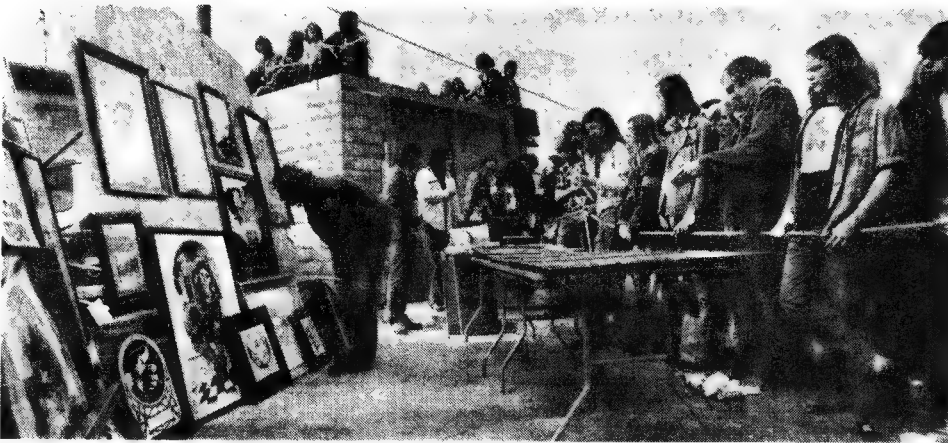


Comix: FIRST KINGDOM 5 (The Children of the Tamra) by Xmas, and Dan O'Neill's C & S 3; from Star\*Reach, QUACK 2. \*In progress Oct 13-24, the 20th Annual San Francisco Film Festival at Palace of Fine Arts. \* A new collector interested in buying ugs is Mike Krasowski, 703 Wilson St., Chester, Pa. 19013. He wants to know if Dave Geary's comix are still available; are they, Dave? \* If you have read Jerzy Kosinski's COCKPIT, get on it (Bantam, 666 5th Av, NYC 10019, \$2.50pp), and why doesn't someone illustrate it? Like The Painted Bird, it would make a great comic. \* See Norbert the Nark in color in HIGH TIMES\* EAT YOUR MAKE-UP! C. G. 10-15-76





# Grateful to buy the Dead's past



Fans scan the graphic art treasures and memorabilia auctioned off for the Grateful Dead

Examiner photo by Katy Raddatz

By Lon Daniels

The auctioneer held up an original proof sheet of a poster advertising a concert of yesteryear featuring the rock groups the Grateful Dead and the Who.

"Who'll start the bidding off at \$900?" he asked.

There was first a gasp, then hushed silence from the 500 or so people who had gathered yesterday in a San Rafael parking lot for the auction of Grateful Dead memorabilia and original rock art that turned into covers for some of the group's top selling albums.

The silence was broken when someone yelled, "Somebody's raping us," and the audience burst into laughter.

The auctioneer put the proof away and someone else took the mike to give the audience a pep talk about how proceeds from the sale would benefit only the artists, "who can't sell them cheaper and survive."

"Why don't you sell the artist," came a cry from the crowd.

Although the \$900 poster was a no sale, other posters as well as t-shirts, match book covers and old Dead albums did sell.

Prices for the auction were to start, according to organizers of the sale, at

between \$2 and \$5,000, but bidders were lucky if the items started at \$5, and \$10 was even more likely.

Sixteen black, white and red posters bearing the name Grateful Dead and a skull seemingly shattered by a lightning bolt went for an average of \$10.

One was purchased for \$8 by a tall thin man who called himself Tex.

Tex, like many of the other bidders, appreciated the high resale value of the items.

"It's worth about \$50 for people who are hungry for rock memorabilia," he said.

Tex described himself as a friend of the rock group, but a woman who at one point prompted the auctioneer to warn that she was "going to own all of this stuff" said she had little tolerance for the Dead's music.

"I'm a musician myself. I think I make better music than they do. I hate 'em, but people around the Bay Area like 'em a lot. I plan to put them (her collection from the auction) away for a while then resell them in maybe 10 years," said Rebecca Watson, 24, of Fairfax.

Watson, who with a partner spent more than \$400 at the auction yesterday, called the event "a rip-off, but fun."

Denise Crotta, 18, of Saratoga, paid \$20

for a standup poster advertising "Kingfish," a now defunct group some of the Dead played in.

"I already have the same poster, which I bought for \$5," said Crotta.

Asked why she would pay \$20 for the same thing, she replied jokingly, "I held up my hand at the wrong time."

"I drove 60 miles for this and had to purchase something," she said.

Julia Burch, 22, of Palo Alto, paid \$250 for the original design of a Dead songbook cover.

"It will be worth a lot more some day and besides it's beautiful," she said.

An original poster advertising the Rolling Thunder Revue featuring Bob Dylan and Joan Baez, which went for \$2,500, was one of the top selling items at the auction.

Bob Toltison, an organizer of the auction, said the memorabilia had been accumulated over the years by the Dead, who are phasing out their own record company now that they have signed with the United Artists label.

Proceeds from the sale, estimated at more than \$5,000, will go towards future projects for the Dead, Toltison said.



Goshoroonie, Kids, Gerry Conway sure knows a lot about women as revealed in Marvel's new book, **Ms. MARVEL**. He knows that blondes have more fun, that women are intuitive and get migraine headaches a lot. That fab-O artist, John Buscema has female anatomy down very well and has designed a super keen costume to go over the bod. It features a sexy cut-out back on the bodice, trim line bikini panties which reveal an actual belly button, and a grace fully flowing scarf which never gets in the way because it streams out behind her when she flies or fights.

It must have taken a lot of hard thinking to come up with such incisive detail, but then they did have the help of Carla Conway who, presumably, is female.

Readers who are excited by bank robbers, a mad scientist and a half animal heavy with a mean tail chop will drool at the originality of the plot. There is a boiling bath of acid, a stupid newspaper editor who actually says "Hurrumph!" and a couple of totally out of context mentions of women's liberation.

Ms. Marvel solves society's problems violently. She doesn't use her head; she uses her intuition. If you cut her hair, removed her boobs and put her in long tights she could pass for any other male hero. She is even called a hero in the book and evidently has identity problems. Say--that would make a great future feature--maybe she could fly to Denmark and have surgery!

Mr. Conway says he bent over backwards to put himself in a female point of view. I do not question that; I just think he went too far--and ended up with his head in an awkward location. **-CHIN LIVELY**

(Ms. Lively is co-author of the best-selling **TITS 'N' CLITS COMICS**, now in its second issue. \$1.35 from "annygoat Productions P. O. Box 845, Laguna Beach, Ca 92652.)

## 'Bootlegged' Records Get Axe

By ANN GIBBONS

Owners of Rather Ripped Records, who were "busted" for selling "bootlegged" albums last Friday, still don't know what charges the U.S. Attorney's office will file against them.

About 10,600 albums, worth roughly \$40,000, were seized for an alleged violation of federal copyright statutes. These statutes give the owner of an artist's material sole right to record the songs for commercial sales.

Rather Ripped Records maintains that the albums they sell are based on tapes of live performers,

concerts and interviews which were made by private individuals and later stamped into records by recording firms. "The performance is there for everybody," said Jim Gray, the store's manager.

Contacted by phone, Asst. U.S. Atty. John Lockie said, "No action has been taken yet, as we are trying to analyze whether there is criminal intent involved -- whether there was a willingness to break the law."

### Pirated Platters

Russ Ketter, co-owner of Rather Ripped Records, said, "I don't be-

lieve we've done anything wrong. We were in no way trying to conceal what we were doing, and we don't feel that the albums are illegal. Copyright laws in the case of bootlegged records are ambiguous -- it's a nebulous area of the law."

According to Lockie, this is the first instance of bootlegged records seized in the Bay Area. Bootlegged records differ from "pirated" albums in that the bootlegs are based on private recordings of concerts.

(see back page)

Although things have quieted down in the store on the corner of Euclid Avenue and Hearst Avenue, Southside independent record stores are tense. On the day of the "bust," one unnamed store removed all of its bootlegged records, according to Paul Mondschein, manager of Odyssey Records on Telegraph Avenue.

A clerk at Moe's Records on Telegraph Avenue said that the only bootlegs they had were trade-ins "which were all right (to sell)."

Mondschein also stated that although bootlegged albums are less visible now than at any time in the last three years, the business in the Bay Area is thriving. Odyssey is approached constantly by solicitors who are referred to other stores, the manager said.

### Bootleg Advantages

Tower Records' Berkeley Manager, Bob Wuy, said that they are rarely ap-

proached: Bootleggers know better than to approach big companies. Why personally supported bootlegged records, however: "They don't detract from Tower's sales since they aren't that much competition, and they add variety. Dedicated fans who usually have all of the regular albums buy the bootlegged albums of a concert or live performance that they couldn't get otherwise. These albums are a source of getting different music to people."

From DAILY CAL 9-23-76

| 1976 | SUN | MON | TUE | WED | THU | FRI | SAT | 1976 |
|------|-----|-----|-----|-----|-----|-----|-----|------|
|      |     |     |     |     |     |     |     |      |
|      | 3   | 4   | 5   | 6   | 7   | 8   | 9   |      |
|      | 10  | 11  | 12  | 13  | 14  | 15  | 16  |      |
|      | 17  | 18  | 19  | 20  | 21  | 22  | 23  |      |
|      | 24  | 25  | 26  | 27  | 28  | 29  | 30  |      |



### FREAK BROTHERS SIGN BIG MOVIE CONTRACT

Reliable sources revealed this month that a deal for the motion picture rights for the Fabulous Furry Freak Brothers has been negotiated and signed for a figure rumored to be in the millions. Reached by telephone after numerous attempts to contact him at his Swiss alpine hideaway, Freak Brothers author Gilbert Shelton said that the rumor is "probably true" but he declined to elaborate any further on the subject.

Highways all over the United States are reported to be clogged with hippies traveling to audition for the movie roles of the Freak Brothers. Many of them are carrying orange cats. The movie will be based on the first three Freak Brothers comics, which were written and drawn by Gilbert Shelton. The screenplay, written by Peter Orton with additional material by Paul Badu and Richard Dupall, features many of the well-known routines from the legendary comic books, with a new mystery ending for movie audiences.

**RIPOFF PRESS**

BOX 14158  
SAN FRANCISCO, CALIF.

WILTON  
BOOK & NEWS CO.  
5653 HOLLYWOOD BLVD.  
HOLLYWOOD, CALIF. 90028  
213-462-9672

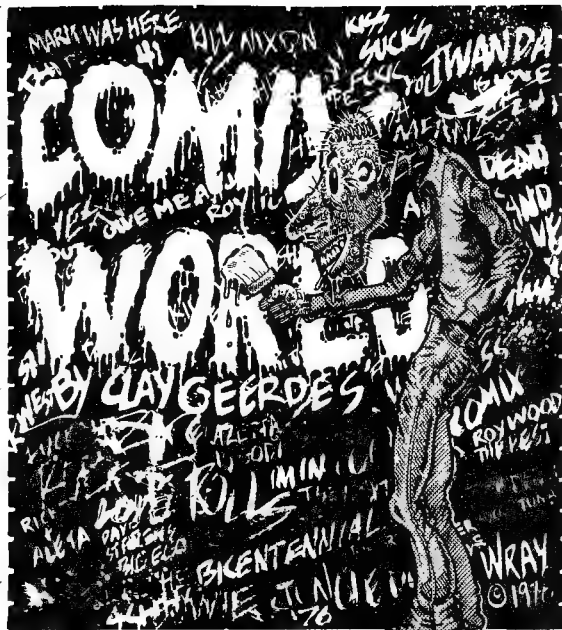


COMICS - PARAPHERNALIA -  
PAPERBACKS - BEST SELLERS -  
MAGAZINES - NEWSPAPERS -  
ALSO - LARGEST SELECTION OF  
UNDERGROUND COMICS AND  
DOPE LITERATURE IN ALL OF  
SOUTHERN CALIFORNIA.

**cobblestone**  
the new newspaper  
only \$5.00 for one full year

Send all checks to  
Fragments West  
PO Box 1128  
Los Angeles, CA 90001



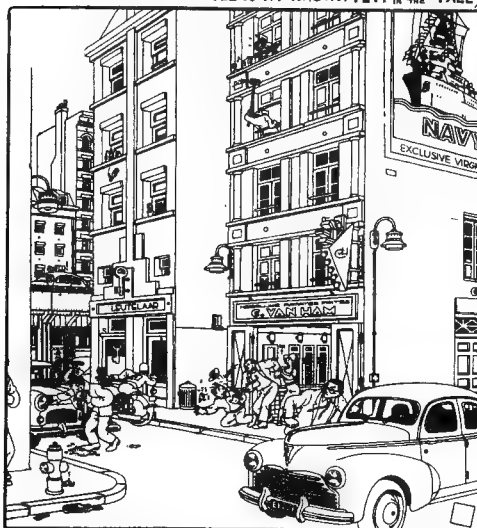


COMIX WORLD 59. November 1, 1976. Copyright Clay Geerdes, Box 507, Cotati, Ca 94928. All Rights Reserved. Subs: \$3.50 for 12; \$6.50 for 24. All back issues \$10 (\$8 to regular subscribers if order is received before December 15). Logo by Bill Wray whose work will appear in the forthcoming SLOW DEATH 7. He only got his script recently in case some of you got the idea he was holding up the book. I saw some of Bill's work at the Berkeley Con earlier this year and it's primo--As an art book, SD7 will be worth the wait.\* Leo Hupert, a crusading distributor in Wellington, New Zealand, has been busted for "possession of indecent material." That's what Wellington authorities think of ugs. Hupert tried to import some of the Estren histories & they were ripped off by customs. He's been fighting the censors with the pro support of Harvey Kurtzman & Will Eisner & the academic support of yours truly and Thomas Inge. Defense and support letters are always valuable in cases like this so any of you who want to get into the act should write to Leo at P. O. Box 4043, Wellington, New Zealand.\* This comment from Bill Crook in Illinois: "I've tried giving up comix a couple of times, but I can't do anything else, and my heart's in it, so I keep on drawing. The challenge of declaring oneself an artist and working on creating full time is that one is probing his own subconscious--searching for mystical visions; and often his fellow men regard this behavior as crazy. But still his goal is communication, to communicate his vision to those beyond him in time and space. When an artist is successful, society regards him as a genius." \* Note: No CW mailing in December. Too many get lost over the holidays. Next mailing in January. C.G.\*SAN DIEGO WESTERN FILM CON 77 is set for Jan. 21-23, 1977 at the El Cortez Hotel. Tables are only \$15. Info from San Diego County Heart Assn. P. O. Box 3625, San Diego, Ca 92103.\* Collector David Noon is interested in trading for books he needs to fill his ug stash. Write him at 64, Avenue Road, Kingston-upon-Thames Surrey, England KT1 2RB.\* Ally Sloper, according to Denis Gifford, was the first British comic hero. Now he's the title of a new magazine. All collectors will

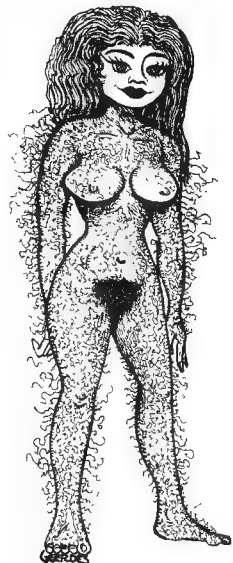
want a copy. Couple of dollars from Denis at "The Sloperies," 94 Leonard Street, Shoreditch, London, England. EC2A 4RH. In #1, Ally Sloper is brought back to life by Walter Bell, England's oldest cartoonist. He's 83. There's work by Hunt Emerson who did England's first ug con this year and a strip about Captain Kween that would never make the dailies.\* From the Real Free Press in Amsterdam, KRAZY KAT KOMIX 5 and a collection of Winsor McCay, DREAMS AND OTHER STORIES. Write Oude Nieuwstraat 10, Amsterdam, Netherlands for a catalog. Coming up: WIPE OUT COMICS #2 and a 64-page book of the stories of Joost Swarte in color (see cover below).\* MOIST COMICS is another you completists will want to add to your lists. Address is Canker Snakepit, 2 Williams Terrace, Elm Street, Hull, England. It's an amateur pub & I've no further info on it.\* Educumics has produced ALL ATOMIC COMICS (\$1.10 pp from P. O. Box 40246, San Francisco, Ca 94140). Most of the book was written and drawn by Leonard Rifas with some spot illos by Shelby, Larry Ripp, Roger May, Kevin Brady, Dolores Thom et al. It strikes me as an important comic for those concerned about the environment.\* CLYDE'S COMICS AND TAILS you get for a buck (3 issue sub) from T. McCoy, Clyde's Head Shop, 1424 8th St., Rockford, Il 61104. #1 is a must for those hot pix of Jenette Kahn. That lady just makes my old male chauvinist bones quiver.\* Sandy Cutler and Fred Burkhardt are into producing a book of eight-pagers called CUT ALONG DOTTED LINE. For the spec sheet & details, SASE to Fred at 2360 Rohs, Cinti, Ohio, 45219.\* You folks who read Emmett Grogan's autobiography, RINGOLEVIO, and found his terse prose style arresting and provocative will want to read his first novel, FINAL SCORE (Holt, Rinehart and Winston, 1976). It's a thriller written in a manner reminiscent of Ring Lardner and Damon Runyon, a tale of three pro burglars and a freaked-out midnight sniper. \$8.95 in hardback.\* CHERI #5, the Christmas issue, has a 16 page color insert by Robert Crumb. This is part of the material to be featured in the new Crumb anthology, R. Crumb's CARLOAD O' COMICS, \$6.95 pp from Belier Press, P. O. Box "C", Gracie Station, New York, N. Y. In Color are: "Anal Antics," "The Sisterhood," and "Big Fine legs." In the same CHERI, six pages of color photography and an article detailing the history of the Free Store Theater by yours truly. \$2.50 from 205 East 43rd St, N Y 10017 if your town doesn't carry it.

## JOOST SWARTE'S "Comics and Stories"

(THE EXACT TITLE ISN'T KNOWN YET. IN THE FALL)



FOR THE FIRST TIME IN BOOKFORM BY POPULAR DEMAND:  
64 PAGES OF EXQUISITE COMIC ART IN FULL COLOR!



FROM TRASTE LERY 22.

## John Carpenter:

### Another Friend Lost

His friends in the music business are far and wide, but few know of the passing of the late John Carpenter, who died this last September 18. John was killed by a hit-and-run driver in the Santa Cruz mountains as he was returning from a party late Saturday night. (The driver later turned himself in.) The local papers only reported that John was the manager of the local Goodwill Industries Store "As Is."

I felt very sad when I read that he was killed, but even sadder that he was mentioned only as a hitchhiker in a hit-and-run traffic accident. So I am writing this letter to let all his old friends know.

Outside of Santa Cruz here, many will remember John Carpenter as the Music Editor and Critic (and later Editor) of the Los Angeles Free Press, and a disc jockey at KPFA radio station. (He was possibly an early manager of the Jefferson Airplane and part owner of the Avalon Ballroom in San Francisco quite a few years ago.) He produced many rock 'n' roll shows in the Hollywood area and had lots of friends in the music industry and show business, including the late Phil Ochs and actor Jack Nicholson.

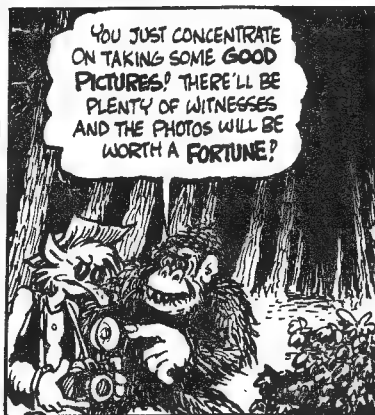
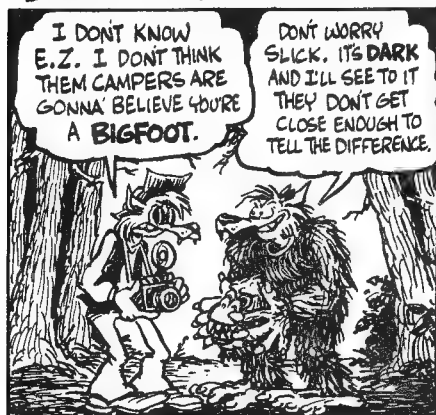
I didn't know him that well (we shared a desk at the Free Press years ago), but I will always remember him as a very free-spirited man with a great sense of humor and a lot of charisma. He was an eccentric man, given to excess, fiery and unpredictable, but always very dynamic. Bravo to your spirit, John, thanks for the good times you gave us -- and sympathy and love to all of his old friends.

With love,  
Tiffany  
Boulder Creek



**THE BIG SLEEZE** is Larry Grossman's sexual parody of Sam Spade. It sneak-premiered at Presidio in San Francisco, Oct 16, as one of Doug Wendt's midnight movies. It's hard-core stuff with Spam Spade chasing the Maltese Dildo and a kidnapped heiress. I met Larry & he showed me a beautiful comic-book in need of a publisher. \* \* If you're publishing a tab, check out the strips available to you at low cost from The Rip-Off Press Syndicate, Box 14158, San Francisco, CA 94114. E. Z. Wolf, Pat Freddy's Cat, & more.\* Next ish- Report on the Hooker's Ball! C.G.

## E. Z. WOLF



## Sacramento Scene

# Good-By, Day-Glo Bus

By William Moore  
Chronicle Correspondent

Sacramento

Whatever happened to Stewart Brand?

Remember him? He was one of the first of the hippies, a member of author Ken Kesey's LSD-popping Merry Pranksters—that band of freeeeeeeks that careened around the USA a decade ago on a Day-Glo bus that eventually blazed its way through the ozone and into the pages of a Tom Wolfe best seller, "The Electric Kool-Aid Acid Test."

Brand is 37 years old now, his hairline has receded considerably and he can be seen in the Capitol here wearing subdued ties and jackets and carrying a brief case bulging with papers as he darts in and out of the corridors of power.

His title in these parts is special consultant to the governor, a post he was appointed to recently for a two-month period.

Brand's job, as one of the governor's aides explained, is to keep Jerry Brown in touch with ideas being developed on "periphery" of society.

Brand, certainly has been on the cutting edge. He is editor of the highly successful Whole Earth Catalogue, which he founded in 1968, and the Co-Evolution Quarterly, a supplement of the catalogue.

He has taken a leave from his Sausalito-based publishing work to advise the governor on a variety of projects, including plans for a "California Celebrates the Whale Day" on November 20 and the newly formed State Office of Appropriate Technology.

"I can't really discuss the specifics of what I'm doing—that's up to the governor," Brand said in an interview in his office, just a few doors down the hallway from the governor's. "All I can say is that the phone often buzzes here, and I find myself in Brown's office on some new matter."

"I deal, of course, less in the domain of



urgencies, but you can't work in this office without getting into the white water sometimes."

★ ★ ★

Has Brand switched gurus, opting for the governor over Kesey? Or does he believe the governor is also on that same Kesey bus that came to symbolize the counterculture?

"That particular bus," said Brand, "is rusting in Kesey's back yard in Oregon. Symbolically, though, it is so big you can't get on or off it. What happened to the counterculture? It became the culture."

"What am I doing in this office? The answer is that I got older, and the culture got younger. We (the Merry Pranksters) were outlaws partly because of the certain age we were and the certain age we were in."

"Kesey, you know, is on the school board now in a city in Oregon."

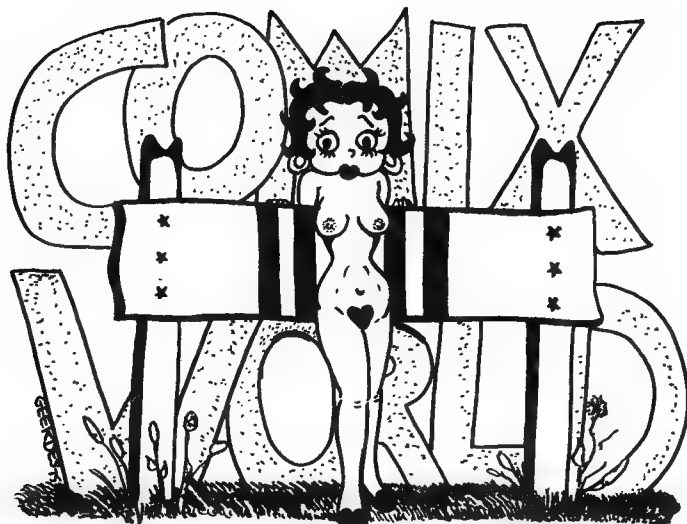
★ ★ ★

Brand smiled sheepishly when a visitor in his office noted two volumes of "Who's Who in America" stacked neatly next to his desk.

"I was listed in there this year for the first time," said Brand.

Indeed, on page 366 there is a long paragraph citing his accomplishments and ending with some snippets of philosophy he was asked to prepare for "Who's Who." "Life rides," he was quoted as saying. "Death drives."

By Ted Richards



# BETTY BOOP

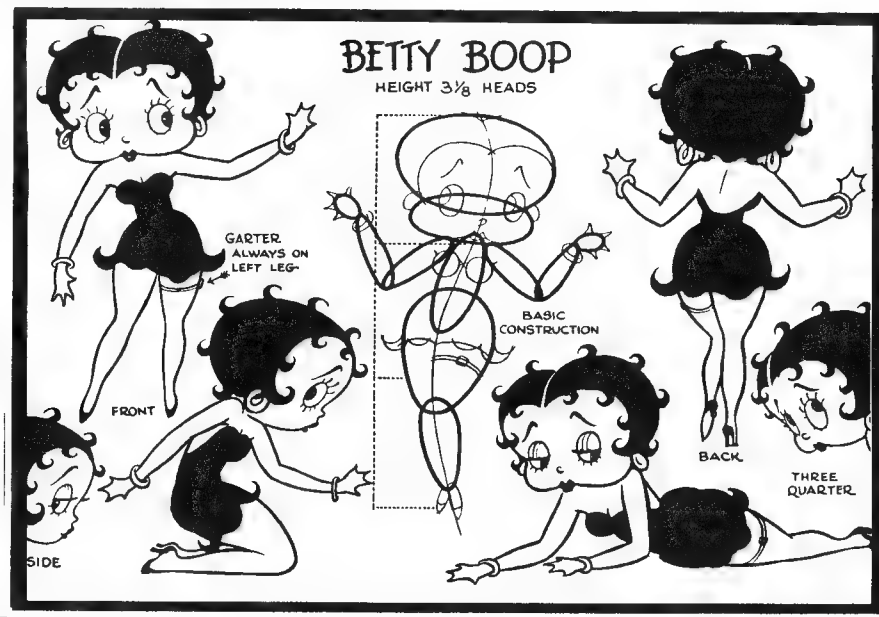


Betty Boop  
© L.F.S. 1976

comic art innovations, and a better break for the artists." \* Stan Lee has just published the third volume of his version of the history of old Marvel, **BRING ON THE BAD GUYS**. \$6.95 in paperback from Simon & Schuster in New York. In this one, Lee admits that villainy is more interesting than goodness. "Once we've invented a hero, that's it. He's pretty much the same, issue after issue." How true, Stan. "...the main appeal of our frisky little fables must lie with the villains we concoct." The book reprints the origins of Doctor Doom, Dormammu, Loki, the Red Skull, The Green Goblin, and Mephisto. \* The first three pages of Crumb's **DESPAIR** are for sale. Those interested should send bids to COMIX WORLD. Doug Bryson has reprinted **LIGHTNING WAR**. 50pp from him at 4713 Harcourt, El Paso, TX 79924. \* Jim Siergey has illustrated a pamphlet on **Your Legal Rights, Arrest and Entrapment**. Request one from the National Council on Drug Abuse, 8 South Michigan Ave., Chicago, IL 60603. \* Woody Guthrie wrote a beautiful book about his early life in 1943 called **Bound For Glory** (It's been filmed with David Carradine as Woody.). He died in 1967. After many years, the sequel to his first book has been edited and published by E. P. Dutton as **Seeds of Man** (\$11.95 hardback). \* Keep up on the Southern California art & comic scene by subscribing to **COBBLESTONE**. \$5 a year from Fragments West, P. O. Box 1128, Los Alamitos, Ca 90720. Get Phil Yeh's **CAZOO** collection for \$1.50 same address. \* Good selection of ugs in Los Angeles area at Wilton Bk & News, 5653 Hollywood, Hollywood, CA 90028. Brad & Bettina Darby run the store & I've had good reports from CW readers who've stopped in. \* Guy Colwell is drawing a third issue of **Inner City Romance Comics** to be published by Last Gasp (Box 212, Berkeley, Ca 94704) early in '77. \* A showing of erotic fantasy paintings by Joseph Phillips may be viewed at The Mitchell Brothers' Cinema in Berkeley (Shattuck & Haste Streets) all of November. \* **BIZARRE SEX 5** is in magazine format (8 1/2 x 11) & has a cover by Richard Corben. Inside work includes stuff by Crumb, Joel Beck, Charles Dallas, Steve Stiles, Sharon Rudahl, Howard Cruse, George Erling and Harry Buckinx. \$1.35 pp from Krupp, P. O. Box 7, Princeton, Wis 54968. **KURTZMAN COMIX** \$1.35 from same address.

**COMIX WORLD 60**. November 15, 1976. Copyright Clay Geerdes. All Rights Reserved. Subs: \$3.50 for 12; \$6.50 for 24. All back issues \$10.00. Mail to Box 507, Cotati, Ca 94928. This issue dedicated to Leslie Cabarga in appreciation for his beautiful book, **THE FLEISCHER STORY**, an important addition to the literature of comics. The book contains the full history of the Fleischer family with many photographs, drawings, model sheets, strips, and movie stills. A cartoonist in his own right, Leslie came to San Francisco several years ago where he continued to freelance while getting the Fleischer book through to publication. He has contributed to **COMIX BOOK**, **NATIONAL LAMPOON**, and did many of the layouts for the calendar section of Coppola's **CITY MAGAZINE**. He researched, wrote, designed, and laid out the Fleischer book. It was edited by Sharon Rudahl and John Campbell. Nostalgia Press published it in New York in hardback for \$12.50. The book is available from most regular dealers by mail. In it, you'll learn a lot of things about the notorious Betty Boop who began life as a dog in **Dizzy Disheg** (1930) and became a big star throughout the thirties. Betty was revived in the late sixties for a second round of film honors and products. The reprint of the Betty Boop Fan Club button done by Krupp Comic Works proved to be a best-seller. The character was originally designed for the Fleischer studio by Grim Natwick who later animated Snow White for Disney. Leslie corrects a lot of errors about the early days of New York animation & gives credit where it has long been due. Books about the Disney Studios have been guilty of ignoring the achievements of Walt's predecessors. \* The cover of **Toward Revolutionary Art (TRA) V 3** No. 1, was painted by Guy Colwell. Back cover by Jay Kinney. This issue contains a portfolio entitled "Comix and Politics." Art by Trina, R. Diggs, Bill Plympton, and Lee Marrs. \$1.25 from TRA, PO BX 40909, San Fran, Ca 94140. \* I liked Gene Day's "Childsong" in **STAR REACH 6**. \$1.55 pp from Last Gasp, PO BX 212, Berkeley, Ca 94704. \* This from Denis Kitchen: "Some good artists are going to drift away from the ug format, perhaps permanently. Others will keep a foot in ugs and supplement their income with slick magazine contributions. But I still say underground comix are far from dead or dying. Perhaps the energy is flowing out of the West Coast and into the Midwest. I challenge your assumption that comix are only circulated well on the West Coast. Our wall map is stuck with pins for every distributor and individual outlet we service directly and the Midwest and East Coast are pretty heavily covered. The South is opening up like never before. It is only the West Coast that I see declining in demand compared to what we once sold there." Krupp Comic Works, P. O. Box 7, Princeton, Wis. 54968. \* In the November issue of **FACES**, Skip Williamson writes about the Chicago Con & includes pix of Kitchen, Lynch, Dan Clyne, and Harv Kurtzman. \$1 from 738 N. LaSalle St., Chicago IL 60610. Williamson comments: "At one pole is Lee, the sparkling and toothy publisher. At the opposite pole is Harvey Kurtzman, unassuming artist, interested in

Betty's second model chart, 1933.





# The Hookers and Lookers

By Steve Rubenstein

Like its namesakes, The Hookers' Ball wasn't free.

It was \$25 a ticket, and at least 2000 werewolves, vampires and assorted freaks forked it over last night at the San Francisco Hilton Hotel for the chance to dance, drink and, mainly, look at each other.

All proceeds are destined to support Margo St. James' three-year-old association of hookers called COYOTE (Call Off Your Old Tired Ethics).

Throughout the evening, things remained loose. Peggy Farrar of Cotati walked through the foyer in notable absence of costume and didn't even cause a fuss.

"I'm not a hooker," she told everyone who stopped to chat. "I'm an actress."

Also on hand were a dozen hotel house detectives, easily recognized in their costumes from Brooks Brothers, and a 25-man contingent of private security guards.

There were no crashers in evidence during the early hours of the ball. However, at one point, an elderly couple from Indiana stumbled onto the party when they exited from an elevator on the wrong floor.

"Do they do this all the time in San Francisco?" the



By Stephanie Maze

Some made merry, others marched at last night's Hookers' Ball

man asked his wife. They got back on the elevator and never returned.

On the dance floor, witches and wizards writhed to the sound of the San Francisco Medicine Ball Band and an African drummer.

"We thought some African music would be appropriate because so many of our sisters in the street are black," said the emcee.

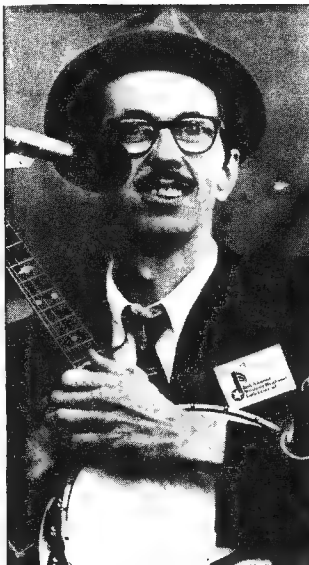
"Let's bring him on with a loud COYOTE howl."

"Aw-OOO—ooh," exploded

the werewolves.

In the foyer, COYOTE fund-raisers hawked tee shirts for \$5, another group of fund-raisers had chocolate chip cookies for a dollar, and the Berkeley Women's Health Collective had speculums for 75 cents.

While in most towns, holidays are the excuse needed to get a party going, San Francisco parties all year long and everyone rests up on the holidays. Halloween is a biggy round here and let's face it, it's because S. F. has become the drag capital of the world. Young guys come here from all over the country because they are free to dress up like women and stroll around with their boy friends unmolested or arrested. Such an unorthodox fashion parade draws one big gang of straight folks any time there's a party like the annual one COYOTE throws every October. When I got to the Hilton, Vito and the Free Store were already causing a ruckus in the lobby & I followed Big Red and Loretta's next-to-naked bodies up a stairway to the Imperial Ballroom where that expensive cocktail party was getting underway. Vito went on in, did the show, got cut off by security, and danced over to pay his respects to Robert Crumb before splitting. That was an historic meeting between two of the major influences of the mid-sixties, Vito in dance & freak theater, Crumb in comic art. When Crumb and his Cheap Suit Serenaders went up onstage to do their set, Big Red came over to be their go-go dancer (that's her in the picture to your left.). She got 86ed again for being too lightly clad and was last seen posing for a lot of photographers with a topless nun from COYOTE. In the ballroom, I spotted various cartoonists--Spain and Larry Todd and Trina and Larry Hama and Gary Hallgren and Aline Kominsky to mention a few. There were lots of nearly naked ladies (to which I'm always partial), and the costumes ranged from blackface and Gatsby drag for the obviously rich to Market Street grubbies & cheapo clown drag. It was an evening when the two sides of the track met, one watching the hip flasks and shiny cigarette holders, the other noting the bottles of Ripple and Coors. A well-heeled dude in a yellow suit was sharing some white powder from a little golden snuff-box & I thought snuff had gone out of style but those gold and silver-faced folks seemed to get a buzz off it. Polk Street on Halloween was twenty blocks of solid people. Witches, Monsters, a living Tampax box, lots of drag queens, & an ordinary reporter like me. C.G.



Robert Crumb

THE DAILY CALIFORNIAN

By SUSAN SMITH  
Staff Writer

Despite the glitter, multi-sexual crowds, nudity, and general debauchery at the Third Annual Hooker's Ball Friday night, the fund-raiser was serious business to COYOTE members who sponsored the event.

San Francisco based COYOTE (Call off your Old Tired Ethics) works to obtain civil rights for prostitutes. Specifically, COYOTE wants to remove the state and national laws against prostitution.

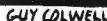
The Hilton Hotel was the place to be Friday night, both to see and be seen. Traffic jammed the streets surrounding the hotel and crowds filled the lobby. 10,000 people packed the Continental Ballroom making it difficult to move, dance, talk, or hear.

Tickets to the ball were \$10. People attending the pre-ball cocktail party donated \$25. Money raised from the ball goes to the Victoria Woodhull Memorial Fund which supports COYOTE and other Bay Area Women's rights groups.

The Cover of MIDDLE CLASS FANTASIES #2 is perfect. It is clean, crisp, cryptic, sexy and allows the viewer to use her or his imagination. It consists of just two figures--a Jane Russell type woman with parted lips, holding a gun in the hand which is draped around the shoulders of a uniformed foxy guy with irresistible blue eyes. She's whispering in his ear while he is looking off somewhere as if he has wonderful hidden thoughts on his mind. The color is simple and arresting. The book should sell well. About the insides, only one thing can be said--the fantasies are middle-class. They are dull, pointless, unexciting, and they disappointed me because Jerry Lane has a good visual imagination and can draw very well. I don't think he writes well and I suspect he took himself too seriously because what comes across is only mildly evocative, very literal, and for the most part humorless. I was unstirred. Lane fulfilled with promise in the title but the entertainment level was low and consisted mostly of his beautiful rendering of buildings, scenery, and bodies in action. There were hints of social satire

which didn't come off. There were hints of all sorts of goodies, but I don't feel he delivered or that he has a complete understanding of the comic medium. In a page of background information, Jerry Lane tells us a little about himself and his interests. He says "The Frogman (a story in the book) is the greatest story ever told." Is this a hand-lettered misprint? Is he putting us on? Perhaps this is an attempt at the surrealism which he likes. Lane's weakness in The Frogman is that he does not have a substantial hook on reality. He admires Carlos Castaneda, but Castaneda's strength lay in his ability to stun us and get our brains buzzing by being extremely concrete first then taking off into a symbolic realm. He was believable and unbelievable at the same time and he had something to say in a highly symbolic and provocative manner. Jerry Lane merely suggests things. I feel that his work lacks content and I am sorry. I feel gypped after enjoying his wonderful cover, but I hope he does some more work because there is every indication that he may develop. © Lyn Chevli, 1976





61 DECEMBER 1 1976 L

communicate the dangers of atomic power." He has produced ALL ATOMIC COMICS to clarify some of the serious problems. It isn't going to protect you from the fallout from those Chinese bombs, but it may clue you in on some of the hazards of reactors and you get it from Educomics for \$1 pp. P. O. Box 40246, San Francisco, CA 94140.\* Some letters re Crumb in Village Voice for November 24, 1976. He stopped running Mr. Natural in the VV and generated a lot of anger toward the tab. Who knows why he did it. He'll probably tell the whole story when he publishes the comic next year. I'll say this for Crumb: He's a fine singer and musician and I can't remember having a better time than I had dancing to the sounds of the Cheapsuit Serenaders at the Hooker's Ball. Their second album is out (Yazoo Records in New York). Info from Yazoo, 245 Waverly Place, N. Y. 10014. \* The Nostalgia Journal is offering 12 issue subs for \$2. P. O. Box 292, Riverdale, MD. 20840. It's a worthy tab & a good ad outlet for some of you who are selling your own comix.\* A one day horror con at the Hyatt-Wilshire, 3515 Wilshire, in Hollywood, December 5, Sunday, 1976. I'll be there to visit with you guys around L. A. \* Whatever became of Sheena? 50's tv star Irish McCalla lives alone down in Malibu and paints. You find out stuff like that from Richard Lamparski's WHATEVER BECAME OF..? \$1.95 from Bantam. Irish McCalla living alone? C. G. 12-1-76

COMIX WORLD. Copyright Clay Geerdes, 1976, All rights reserved. Subs: \$3.50 for 12. \$6.50 for 24. All back issues \$10. Check to Clay at 915 Indian Rock Rd., Berkeley, CA 94707. Regulars, please use my office address and not Box 507.\* Logos by Guy Colwell and Rich Chidlaw. The Colwell logo is a panel from his story, "They Can't See Us Here," which will appear in YOUNG LUST 5.\* TITTERS, the anthology of women's humor is out at \$7.95. Do women really have a different humor sense than men? Local women artists who wish to comment on the book in CW, please write or call me sometime in December.\* Krupp has a new set of Christmas cards, one of which is printed below. Most have hip sex and dope themes like the first batch.\* Rumor is COMIX Magazine has bought HEAD.\* Readers of COMIX WORLD may get copies of R. Crumb's YUM YUM BOOK from Last Gasp Comix, Box 212, Berkeley CA 94704 for only \$3.50 pp. This hardback, color book sells for \$6.95 normally.\* Jaxon is drawing an Indian trilogy entitled Cynthia Ann Parker. The first book will be on sale late in January from Last Gasp. \$1 cover.\* The Revised Dealer McDope Dealing Game is in print once again. \$12.95 plus \$2 for postage & handling from Last Gasp.\* Sacred and Profane, the second Binky Brown book by Justin Green, will sell for \$2. We can expect most ugs to be \$1 and up in 1977.\* I saw more nudity in ten minutes of Slumber Party '57 than I did in the entire decade of the fifties.\* For you non-Southern readers, Bantam is coming out with Steve Mitchell's HOW TO SPEAK SOUTHERN. Cartoons by Scrawls. \$1.25.\* Says Leonard Rifas, "The recent failures of the anti-nuclear propositions around the country show the need for a more effective way to



# Billy Halop, Dead End Kid, Dies

## Los Angeles

Billy Halop, who leaped to fame in 1936 in his first movie role as leader of the Dead End Kids in "Dead End," died in his sleep yesterday at the age of 56, according to his sister, actress Florence Halop.

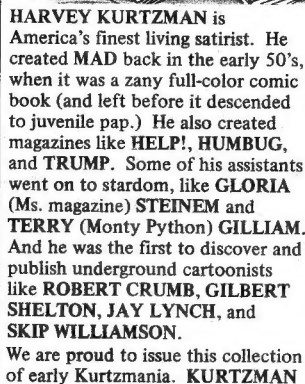
In "Dead End" and later films, Halop portrayed Tommy, leader of a Hell's Kitchen youth gang. He had played the same role in the Broadway production of "Dead End" in 1934 when he was 14.

His other movies included "Angels With Dirty Faces," "They Made Me a Criminal," "Little Tough Guy" and "You're Not So Tough."

His most recent acting jobs were in the television series "All in the Family," in which he played a barfly pal of Archie Bunker.

Only two of the original six Dead End Kid actors are still alive — Gabriel Dell, who portrayed T.B., and Bernard Punsley, who played Milty and who now is a doctor.

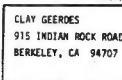
*Los Angeles Times*



**KOMIX** contains much of Harvey's earliest work, gag pages like "Sheldon" and "Hey Look!" and "Pot-shot Pete," drawn mostly in the late 1940's. This is the first time they have been brought together in a single volume.

Appropriately enough, a Kurtzman discovery, **ROBERT CRUMB**, contributes the introduction. And Kurtzman has created a new cover to crown the package. This is a book that will span the bridge between old comic book collectors and contemporary comix buffs. Printed on heavy cover stock and white inner pages. Retail \$1.

**KRUPP COMICS**  
**Box 7 54968**  
**Princeton, Wis.**



|               |                                                                                       |                 |     |     |     |     |                 |                                                                                       |      |
|---------------|---------------------------------------------------------------------------------------|-----------------|-----|-----|-----|-----|-----------------|---------------------------------------------------------------------------------------|------|
| 1976          |  | <b>DECEMBER</b> |     |     |     |     |                 |  | 1976 |
| SUN           | MON                                                                                   | TUE             | WED | THU | FRI | SAT |                 |                                                                                       |      |
| Full M<br>8th | Late O.<br>14th                                                                       | New M.<br>21st  | 1   | 2   | 3   | 4   |                 |                                                                                       |      |
| 5             | 6                                                                                     | 7               | 8   | 9   | 10  | 11  |                 |                                                                                       |      |
| 12            | 13                                                                                    | 14              | 15  | 16  | 17  | 18  |                 |                                                                                       |      |
| 19            | 20                                                                                    | 21              | 22  | 23  | 24  | 25  |                 |                                                                                       |      |
| 26            | 27                                                                                    | 28              | 29  | 30  | 31  |     | First G<br>28th |                                                                                       |      |



# LIVELY \* REVIEWS!

**D.O.A. COMICS #1** is uniformly excellent. It covers an 8 year period of Jim Osborn's work so the style is mixed because he has changed during that time, but he is always fine. Osborn is a brilliant cartoonist and Keith Green has once again shown visionary judgment in publishing an important collection. Osborn's graphic work is clean, clear, subtle and sophisticated. A lot of people can draw well but there are few who can integrate it with writing. Osborn does this extremely well. I have not checked on the veracity of his historical data, but I trust him. He is so well rooted in reality that I don't care if he made it all up because I still know he is imparting something special to me. He carries me into the world of provocative ideas. D.O.A. stands for dead on arrival so this is a grisly book but it without cliché. We are provided with highly imaginative blood and guts, unexpected twists and the author's integrity. He perpetrates violence with a background of political significance. He is an extraordinarily talented person with a conscience. Evocative of Guy Colwell at times the book has a centerfold reminiscent of S. Clay Wilson. Osborn always says something and this, I think, is remarkable and important. It is the strength of alternative media and the reason for its existence. Osborn holds the attention, provokes the imagination, and at times he forces the reader to go back over previous frames in order to perceive all of his nuances. He is wonderfully frightening, summoning up parts of ourselves which we would prefer to dismiss, but cannot as we watch him reveal himself; and, unless I am reading into his work, he is also non-racist and non-sexist. I think he is an integrated person whose work should be read and talked about.

-Lyn Chevli 11-2-76

Howdy Folks! Well, Marvelous Marvel Comics and ole Stan Lee have done it again by proving themselves to be the masterful machinators behind the use of the compleat cliché. The nadsirs they are able to reach are absolutely super-collosally stupendous. And it isn't just in the writing where they prove themselves to be bastions of banality and strong-hearted hewers of pulp. Nay. Their predilection for the preposterous is awe inspiring. I am speaking of their two latest books Spider Woman and Ms. Marvel 2, a pair that absolutely must be missed. When our marvelously chummy friend Stan stands on his amazing soapbox, he declares that Marvel is "combining a university level vocabulary with mature concepts in plotting and characterization together with adult premises..." I can only shout "Bravo!", but I never realized that such a great number of prefrontal lobotomies were performed in this country with such amazing regularity. Golly winkers, it's enough to make a person stand back and almost try to... well... I mean... Think! And there sure is a lot to think about. Like you can tell Spider Woman is different from Ms. Marvel because she has short brown hair, a cover-up red and yellow costume and no eyes. They will probably turn out to be half-sisters though because they both suffer from this terrible amnesia and have a helpless sense of lost identity. Thank gosh they both have strong men to lean on. Stan clues us in further, stating that due to ten years of grueling effort Marvel has finally been instrumental in making comics come of age. Wowie. It's a cultural phenomenon! Why, it's practically reached the high level of teevee and it's almost on a par with having Andre Malraux as a minister. Gee, I really am glad I live in this culturally aware country! But besides all the intellectual things I just love the gossamer wing things and super-magic rays n' stuff like that. Revenge, violence, and flying through the air are so --I mean--feminist; but it takes a man's point of view to bring these things out. I would absolutely predict that all people under the age of three who can read, will simply die to get their hands on these inspiring books. I sure know they gave me a whole 30 seconds of fun. Hallujah!

-Lyn Chevli

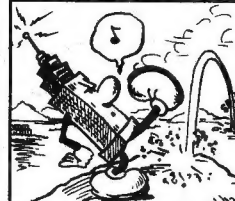
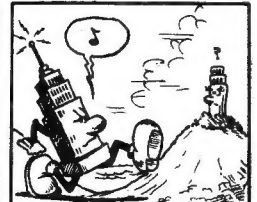
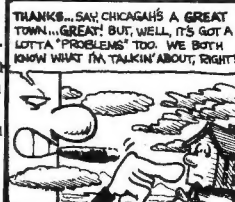
Editor--I'm glad to see you've starting including some criticism of comix in your sheet. I enjoy Ms. Chevli's wit & hope to see more of her work (She also writes her own comix, doesn't she?). As someone who often doesn't see the comix she talks about, I think she should include some more references to what goes on in the comic, however. I kept up with Marvels until I got into high school and they never had more than a few decent women characters--mainly the Black Widow (Daredevil #80-105 or so). I read Ms. Marvel last week and I can see how a woman writer could get pretty pissed off about it. I think the guys that run Marvel are just jealous and trying to cash in on Wonder Woman now that she's making it big on tv. A sexist system that exploits women and gives them no recognition is unlikely to turn out a book with a credible woman character. I'm for the women who are doing their own comix. Right on, sisters.

-Phyllis Neskor. Schenectady, New York.



On the subject of women in comics, I found the two Vintage collections of women's science-fiction stories excellent reading. Women of Wonder is the first, More Women of Wonder the second, both edited by Pamela Sargent. \* As a long time fan of Hercule Poirot, I was sorry to see the old detective go. His final intellectual bout was fought in Agatha Christie's Curtain. \$1.95 from Pocket Books. \* Rip Off Press has published the second issue of Willy Murphy's FLAMED-OUT KUNNIES. I reviewed the first issue in what I thought was an attitude of appreciation and praise, but Willy never understood it that way. I heard from others that he thought I didn't like his book. I felt badly about that as a writer always does when his work is misinterpreted. Willy always made us laugh. His work was perceptive and contemporary, always on the mark as good satire ought to be, and rather than go on in words, I'm reprinting a page of the new book below. Willy died last March for those who don't know & FLAMED OUT 2 is his memorial. #1 has been reprinted and you can order both from Rip Off Press for \$2.\* Next ish, I'll report on Spain's SUBVERT 3 and BIZARRE SEX 5. C.G.

## FREE FLAME



FLAMED-OUT FUNNIES #2. COPYRIGHT © 1976 BY RUTH FLETCHER. WORLD RIGHTS RESERVED PUBLISHED POSTHUMOUSLY IN SAN FRANCISCO BY RIP OFF PRESS INC., P.O. BOX 14158, S.F., CA, 94114



# Clay Geerdes Comix World



in ARCADE has been historical, showing Spain's interest in the Russian Revolution (particularly in the characters of Lenin and Stalin) and in World War II. Information on Spain's early life appears in Jacob Brackman's article "The Great Comix Conspiracy" in *Playboy* (circa 1969). SUBVERT 3 was drawn over a period of over two years, beginning in 1973 to 1976. Howard Mantee, Trashman's nemesis recalls Howard Hughes and Duke Mantee (from *The Petrified Forest*). Route Zero reminds me of highway 5, an endless stretch of boring asphalt one hits just South of Tracy, California. I saw a lot of carnage out there when I used to drive back and forth between San Francisco and Fresno in the mid-sixties. Anyone who has driven the highways a lot is going to enjoy the hell out of Spain's book. would make a great film some of you moviemakers there ought to get in with the artist about those movie rights. -C. G.

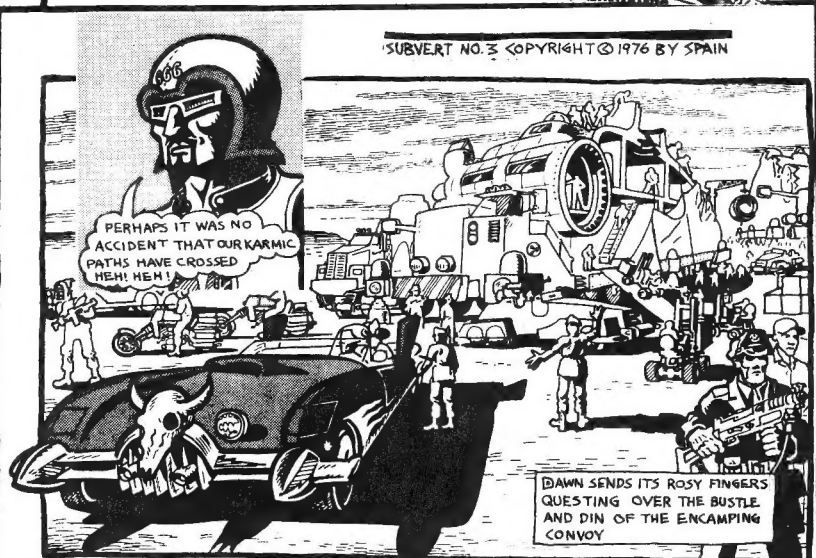
ACCORDING TO YOUR REPORTS THE CARAVAN, MANTEE IS TRAVELING IN HAS A MOBILE MANSION IN TWO TRAILERS, SOME SCOUT CARS AND FOUR BIKES ESCORTING HIS LIMOUSINE



It and out touch

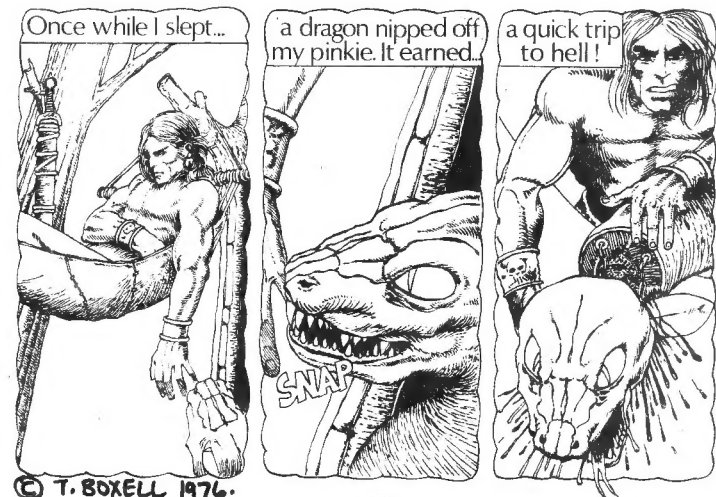
COMIX WORLD 62. December 15, 1976. Copyright by Clay Geerdes, 915 Indian Rock Rd., Berkeley, CA 94707. All Rights Reserved. Grim Reaper logo by John Edgar. This issue dedicated to Spain who has, in SUBVERT 3, shown that the potential of underground comix is far from being exhausted. Published by Keith Green, SUBVERT 3 features a full-length story about Trashman, Agent of the 6th International, an underground superhero born from the New York East Village in *The Other* ca 1968. First drawing I remember of Spain's was a political cartoon of Lyndon Johnson published by EVO in 1967. His style was already his own, unique, unlike anything anyone else was doing. His material comes from crime comics, Planet comics, movie thrillers, and his own personal experience, but the graphic style is all his own. No one draws like Spain. His stories reveal a wide range of intellectual interests, all of which come into full play in his futuristic story in SUBVERT 3, a tale of anarchy which takes place on Route Zero, "a 40 lane, ultrahighway made of special resilient silicone derivative. From an area 300 yards on either side there is NO LAW. The extravagant toll and the nature of the vehicles themselves prohibit all but the super rich from its use." Within such a framework, Spain is able to indulge fully in his love for elaborately designed automobiles and weaponry. While Trashman is mortal, he has many of the attributes of a superhero. The "random alert factor" that warns him of danger is somewhat analogous to Superman's super-hearing (or Ms. Marvel's seventh sense), but Trashman has developed his defense mechanisms through meditation; i. e., through his own personal resources while those of the superheroes in straight comics come from external sources, usually thermo-nuclear or eletro-chemical. While overground superheroes traditionally defend and promote the military industrial complex, Trashman more often fights against it, seeing it as a corrupt and exploitive mechanism. Indeed, the motto on SUBVERT COMICS 3 is a clinched fist in a circle with the words "Fight the Oppressor." The early Trashman pages circulated in the underground press and were later collected in a tabloid edition. With the publication of SUBVERT 1, Trashman came into his own and, though Spain has contributed regularly to ZAP and ARCADE, he has reserved material on his hero for SUBVERT. The work

## SPAIN





© CHARLES DILLAS, 1976.



© T. BOXELL 1976.

# WARREN SEX

BIZARRE SEX is parody sex and the comic has been doing that quite well since the first issue several years back. With the gynecological orientation of contemporary skin mags like Hustler, Chic, Cheri et al, a mag on satirical sex is topical if anti-climactic. The first good Barbarian parody I saw was Rand Holmes' Baldric the Barbarian in All Canadian Beaver #1. It was drawn in Holmes' own style. Tim Boxell uses the style of Barry Smith in his tale, Kondum the Barbarian. As usual, Crumb comes up with an idea peculiar to his own propensities for women with large gluteus maxmae, coupling this with a nice parody of a Miss America contest. Richard Corben shows phallic worship at it's zenith on the cover, and as the sampling of art on this page shows, BIZARRE SEX 5 is a good buy for \$1.35. It's a bit larger than previous issues and contains 48 pages of comix. Just the right subject for that term paper you've been putting off. Are those bosomy ladies octuplets, Corben? C.G.

## No. 5

Editor and Publisher **DENIS KITCHEN**

Front Cover by **RICHARD CORBEN**.  
Back Cover by **TERRY STROUD** and **BILL STOUT**.  
Logo Design by **CLYDE CALDWELL**.

Pg. 2 "Sewer Love" by **STEVE STILES**.  
Pg. 4 "One Dong's Family" by **JOEL BECK**.  
Pg. 6 "Kondum the Barbarian" by **TIM BOXELL**.  
Pg. 10 "Fat Lip's Fetish" by **CHARLES DALLAS**.  
Pg. 13 "Josephine, the Cross-Eyed Quadroon" by **ROBERT CRUMB**.  
Pg. 17 "Titula" by **HARRY BUCKINX** (Holland.)  
Pg. 18 Centerfold by **ERROL MCCARTHY**.  
Pg. 20 A Portfolio of Drawings by **JOE COLEMAN**.  
Pg. 25 Barefoot's girlfriend, "Dolly" by **HOWARD CRUSE**.  
Pg. 27 "Tat Toodle" by **GEORGE ERLING**.  
Pg. 30 "A Tale of Two Brothers" by **SHARON RUDAHLL**.  
Pg. 33 "This is Your Wife" by **JOEL BECK**.  
Pg. 35 "Avatar of Pain" by **STEVE STILES**.

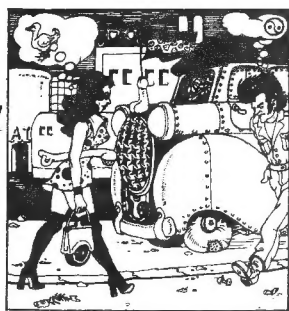
**BIZARRE SEX** No. 5. Published erratically by Kitchen Sink Enterprises, a division of Krupp Comic Works, Inc., P.O. Box 7, Princeton, Wisconsin 54968. Phone (414) 295-3972. Free wholesale catalog of 80 comic to dealers upon request. Individuals wanting a catalog should send \$1 (refundable) to Krupp Mail Order, Box 9090, Boulder, Colorado 80301. Contents copyright © 1976 by Krupp Comic Works, Inc. and the respective contributing artists. First printing October 1976.

Well, we made it through 1976 & those who were tolling the funeral knell for alternative comix were left holding the bell once again. We celebrated the bicentennial with a comic, BICENTENNIAL GROSSOUTS, and a convention, UNDERGROUND '76 (April 30-May 1,2). Fewer comix came out than in 1975, but they were fine quality books like COCAINE and SUBVERT 3, confronting for the ma-

For part the reality of contemporary America rather than glossing over it as do the fantasy-oriented ogs. Most of the 1976 comix were published by Last Gasp, Box 212, Berkeley, Ca; Krupp, Box 7 Princeton, Wis., Keith Green; Rip Off Press, P. O. Box 14158, San Francisco, CA 94114. Three ARCADES were published by The Print Mint, 830 Folger, Berkeley, CA. TITS 'N CLITS 3 came from Mannygoat, Box 845, Laguna Beach, CA. A number of new artists like John Edgar and George Erling broke in, while some old pros like Jaxon did not publish in '76. Rip-Off expanded its comic syndicate and pages of Fat Freddy's Cat, E. Z. Wolf, The Nerds, and The Fabulous Furry Freak Brothers continued appearing in surviving alternative media. A Freak Bros live-action film, GONE WITH THE WEED, was announced for production in Spring of 1977. The sex and dope slicks like HEAD, RUSH, and CHERI and CHIC provided a new market for underground art and some artists made a little money in that scene. Comix prices have all gone up, but the industry is healthier at the end of the year than it was at the beginning. Rip, Off, Last Gasp, and Krupp all have extensive 1977 schedules planned.\* The 3rd issue of FANDOM FUNKIES parodies Alan Light's Buyer's Guide. Pokes fun at yours truly.



© HARRY BUCKINX. 1976.



© JOEL BECK, 1976.